

10-20-2003

## Columbia Chronicle (10/20/2003)

Columbia College Chicago

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# THE COLUMBIA CHRONICLE

Columbia College Chicago's weekly newspaper

## Marathon storms the city Photo Essay, page 17



Joseph Kang/Chronicle

## Columbia to spend millions on renovations

College expected to spend \$3 million to bring buildings into compliance

By Chris Coates  
Editor-in-Chief

The college plans to spend "well over \$3 million" in the maintenance and refurbishing of several of Columbia's South Loop buildings that are not compliant with city code, a college official said.

The most visible work is planned for the exteriors of Columbia's 12 buildings, especially those with landmark designations. Some of the work has already been completed.

The mandatory inspections are part of a new city ordinance that requires an exterior inspection of all downtown high rises. The ordinance was passed in the wake of two cases where portions of the exterior of downtown skyscrapers fell to the ground, injuring several pedestrians and killing one.

In 1999, a loose window fell out of the 29th floor of CNA Financial

Services headquarters in the Loop, killing a pedestrian. The building is located three blocks from Columbia's campus.

In 2001, portions of the terra-cotta facade of the Randolph Tower, 188 W. Randolph St., began to crumble and fall onto the building's Loop sidewalk and el tracks.

Since then, there has been a particular concern for high-rise buildings with terra cotta exteriors.

Columbia's 1104 Center at 1104 S. Wabash Ave., which was built in 1891, has such a white terra-cotta facade.

According to Mike Debish, acting vice president of Facilities and Operations, the exterior of the historic building, at 1104 S. Wabash Ave., is "extremely vulnerable to fracture" and in need of constant maintenance and repair. One out of a handful of the city's first remaining

steel-frame structures, the structure—also known as the Ludington Building—was listed on the National Historical Register in 1981 and was designated a Chicago Landmark in 1996.

Debish said that the costs for the repairs on just that building could total as much as a half-million dollars.

And it is not the only structure in need of repairs.

Columbia's South Campus Building, 624 S. Michigan Ave., was inspected by licensed engineers and some work was performed on the 14-story structure this summer. Along with the South Campus building, Columbia has two structures that are part of the Michigan Avenue Landmark area, said Susan Babyk, executive assistant in the Office of Facilities and Operations.

See Renovation, Page 5

## Graduate school 'bursting at seams'

Graduate Policy Council reviews administration

By Fernando Diaz  
News Editor

Columbia's graduate school has experienced a jump in enrollment that has surpassed predictions by the school, according to figures released by the Office of Institutional Planning and Research and estimates compiled by the same department.

This fall, graduate enrollment soared by 19 percent, compared with last year's increase of 8 percent. There are now 650 graduate students, 104 more than last fall.

Since the graduate school was established more than 20 years ago with just three programs and 40 students, it has swelled to 18 master's degrees and one certificate across 10 different programs.

Much of the increase, which administration officials attribute to a sluggish economy and the quality of the programs, is saddling the graduate school with severe growing pains. Last spring's 13.4 percent increase in tuition doesn't seem to have affected graduate student enrollment.

"There is some sense of bursting at the seams," said Keith Cleveland, acting dean of the graduate school. "What we're discovering is that there are limits for all programs and that we're bumped up against them."

Some of the college's graduate degree-granting programs, like photography and film and video, operate with closed cap-enrollment, while others like arts, entertainment and media management that do not, have experienced a record swell.

By most accounts, the Arts, Entertainment and Media Management graduate program is the fastest-growing department at Columbia, experiencing a 25 percent increase in the number of graduate students enrolled this year.

"Applications have increased over 160 percent across the board in the last two years," said Rebecca Snyder, acting associate dean and director of graduate admissions. "Our departments have been willing to expand where they can."

Due in part to this change, the school, which operates separately from the three undergraduate schools, is under review to determine if there is

a better way to administer education to Columbia's graduate students.

"The review doesn't have anything to do with dissatisfaction with the grad school," said Steve Kapelke, Columbia's provost and vice president of Student Affairs. Program reviews for all departments take place every four to five years, he said, but there has never been a comprehensive review of the graduate school until the current investigation began little more than a year ago.

Administration officials contend that this is a natural follow-up to the restructuring that fractured Columbia's once unified undergraduate disciplines. In May of 2000, final approval was given to split the undergraduate school into its three current divisions of the School of Fine and Performing Arts, the School of Liberal Arts and Sciences, and the School of Media Arts.

"We're trying to make sure the administrative structure is right for everybody," Snyder said. When asked whether a restructuring of the graduate school is probable, administration officials on the Graduate Policy Council, which is conducting the investigation, insisted that it is a possibility, but not for the near future.

"Nothing radical is on the horizon," said Judd Chesler, graduate representative for the Film and Video Department, who sits on the GPC. "We're going through the advantages and disadvantages of various models from other schools," he said, to determine the effectiveness of the current system.

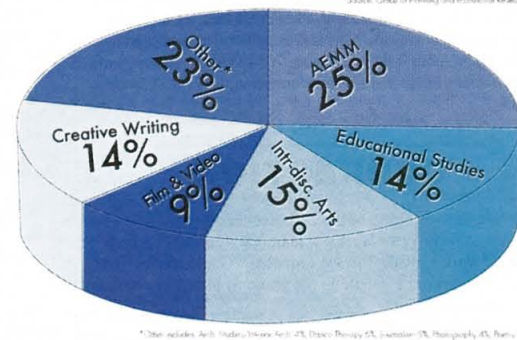
"My preference would be to have the photography graduates report to the photography dean," said Bob Thall, dean of the Photography Department. Currently, the administrative aspect of a graduate student's education at Columbia is handled out of the second floor of the Alexandroff Campus Building, 600 S. Michigan Ave., while everything pertaining to their education is handled by their academic department.

There are several reasons why a restructuring is questionable, despite accounts to the contrary. The college's plan for growth and development, laid out in Columbia 2010—a document

See Investigation, Page 3

## 2003 Grad Stats

Source: Office of Planning and Institutional Research



Ashleigh Pacetti/Chronicle

Inside this week

2005-2006						
S	M	T	W	T	F	S
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29						

## Campus

You can kiss Columbia's irregular school year goodbye in 2005

Page 3



## A&E

Turn on these lamps and they'll do the same for you

Page 23



## City Beat

Grant Park has a blueprint for the future

Page 36



## In this issue

1/5 Campus News  
10/11 National Campus  
Commentary 14/15  
17/20 Photo Essay  
A & E 23/31  
Horoscopes 31  
32 Crossword Puzzle  
Off the Blotter 35  
34/36 City Beat

## Calendar: Oct. 20 - 24

## MONDAY

The first session in the "Creating and Re-Creating Community: Stories of Columbia College Chicago" series is in Room 1107 of the South Campus Building, 624 S. Michigan Ave., at noon.

## TUESDAY

The second installment of FOCO's film series, "Macho Identity and Homoeroticism in Mexican Cinema," will take place at 7 p.m. in Room 504 of the 1104 Center, 1104 S. Wabash Ave. The film will be followed by a discussion. For information on this free event, call (312) 344-7812.

## WEDNESDAY

The Film and Video Department Wednesday Screening Series will present the European Media Arts Festival, the eclectic work of international artists in Room 302, 1104 Center, 1104 S. Wabash Ave., at 6 p.m. For more information on this free event, call (312) 344-6708.

## THURSDAY

The annual Big Mouth open mic after hours series runs from 6:30 to 10 p.m. in the Hokin Annex, on the first floor of the Wabash Campus Building, 623 S. Wabash Ave. To sign up to perform at the event, at least one student must be currently enrolled at Columbia. There is a performance by AXKAN, of the Nopalbeat DJ Collective, scheduled for 9 p.m. Students who want to perform are encouraged to show up early, and will only be able to sign up from 6 to 6:30 p.m., before the event. For more information on this free event, call (312) 344-7812.

The winners of the first-ever International Student Documentary Competition, hosted by the Michael Rabiger Center for Documentary, will be announced and their work will be presented tonight. More than 30 entries from five countries were narrowed down to finalists in six categories. The six winning films will be screened in Room 302 of the 1104 Center, 1104 S. Wabash Ave., at 7 p.m. For more information on this free event, call (312) 344-6733.

## FRIDAY

The Infinity Radio Corporation, one of the largest in the United States and owner of local stations WXRT-FM, WBBM-AM, WSCR-FM and others will host a career day in conjunction with the Career Center for Arts and Media from 1 p.m. until 4 p.m. in Room 705 of the 33 E. Congress Parkway Building. For more information, call (312) 344-7344.

## CORRECTION

In the Oct. 6 edition of the City Beat section, the Chronicle incorrectly labeled a photograph under the story titled, "Workers Ride Toward Freedom." The caption erroneously labeled the people in the photo as protesters instead of counter-protesters.

The Chronicle regrets the error.



## Chris Coates

Editor-in-Chief

### Coates curses Cubs?

**B**lame it on the Coates Curse. It's the reason the Chicago Cubs imploded at the very cusp of the World Series. It wasn't the billy goat or the overly anxious fan. It was me.

It's obvious that whenever I watch or listen to a Cubbies game, they miraculously—as if triggered by some tear in the cosmic lining—have to lose. And not just lose a little. They mess up entire games the second my eyes or ears tune in. They lose as soon as I have a vested interest in the game's outcome.

That's what happened last Wednesday. In a moment of weakness, I turned on the WGN-AM broadcast just to catch Marlin Alex Gonzalez's line drive to center field that scored two runs. Oy vey.

Maybe it's the baseball gods telling a nonbaseball fan to back off. Not to wax poetic, but for me baseball has always been much more about how it made me feel in the past and not about grown men running around in circles now.

In my mind, the game of baseball is listening to Detroit Tigers games on WJR-AM, the smell of Tiger Stadium during an August night game and the

sound of my brother rattling off the batting averages of Mickey Tettleton or Cecil Fielder from the Detroit Free Press.

You see, I like the idea of baseball more than the game itself. Maybe that's what makes the Cubs' loss last week so gloomy—it means that summer is officially over. That's what makes baseball so special.

It's the only game where a batter can fail 70 percent of the time and still be the best guy on the team. It's the only place where the entire outcome of the game hinges on each and every pitch. It's the only game where—even with eight other people on the field and thousands of fans in the stands—the game comes down to a single pitcher throwing a piece of cork and twine at a guy with a piece of wood 60 feet away. And as we saw last week, it's the only game where a single fan can affect an entire season of work.

Or, should I say, a single columnist can affect an entire season of work.

Maybe it was an eerie forecast, but back in July, the Chronicle kids and I trekked to Wrigley Field for my birth-

day. It was not a good birthday gift: the Cubs lost to the Phillies 3-0. And so the curse was put into place. Every Braves game I watched, the Cubs lost. Every Marlin game I watched, they lost. If I missed a game, they won. This can't be a coincidence.

And the coincidences go back even further.

Follow me: In the 1984 National League championships, the Cubs lost to the San Diego Padres, who went on to lose to the Detroit Tigers.

To wit: The last time the Cubs made it to the World Series, in 1945, they lost to the Tigers. In 1908, the last time the Cubs won the World Series, they played the Tigers. Ah ha! Must be the Coates Curse.

So here's my plan: I'm never watching the Cubbies again. Call it drastic, but my days of drinking Old Style at Wrigley or listening to Chip Caray stumble over Mark Grudzielanek's name are gone. To save them from losing, I'm abandoning the Cubs.

Well, at least until their appearance in the World Series next year against the Tigers.

## In the Chronicle ... 1996

"Pacific Garden Mission may soon be moving out of the area," writes the Chronicle in the Oct. 25 story "Dexler building eyed as local SRO." Today, the 624 S. State St. mission is still in the South Loop, while the single room occupancy building at Harrison Street and Wabash Avenue is just beginning construction.

According to the article, the city initially looked at renovating the historic Wirt Dexler Building, at 624 S. Wabash Ave., into an SRO. That plan, however, was scrapped, and the SRO was moved next door. Today, the shuttered building sits across the street from Columbia's Wabash Campus Building, 623 S. Wabash Ave.

The SRO is set for completion in fall 2004.

searchable database of the newspaper's content that includes almost 20,000 front-page images dating back to 1849, nearly one million obituaries extending back to the same year and about 15 million articles dating from 1900 to 1984. The database can be accessed for free through the library's website. For more information, call (312) 344-7966.

### Administration plus two

■ Columbia added two new members to its administration. Warren Chapman, Ph.D., president of the Bank One Foundation and head of Corporate Contributions for Bank One Corporation, joined the board of trustees. Also, Institutional Advancement can count a new vice president among their ranks. Sam Ross has worked at St. Bonaventure University, Jane Addams Hull House and Benedictine University in Lisle, Ill. Chapman holds a B.A., in addition to other degrees, in studio art with a concentration in sculpture. Ross has produced and acted in the Sullivan Street Playhouse production of "The Fantasticks" and the "Pirates of Penzance."

### Design Contest

■ The Lincoln Square Chamber of Commerce is offering \$500 and an opportunity to place your design on the cover of their 2004 neighborhood guide and directory. Last year, a New York-based illustrator won the contest, which looks for a design that captures the spirit of Lincoln Square. The winner will be announced Jan. 15. For rules and deadline, call (773) 728-3890.

### The Columbia Connection

■ Columbia grads who are or have worked for the City of Chicago: Lee Bey, '01, deputy chief of staff to Mayor Richard M. Daley, is also listed in the current edition of "Who's Who in America;" Martha Gutierrez, '94, is the director of marketing for the Chicago Department of Buildings.

### How not to break the law

■ Digital Media in the Classroom: A Copyright Workshop for Faculty is Oct. 29 at 2 p.m. in the Library Instruction Classroom of the college library in the South Campus Building, 624 S. Michigan Ave. Carrie Russell, a copyright specialist for the American Library Association, will discuss the legalities of posting film, video or audio clips on faculty course websites. For more information or to reserve a space, e-mail [jalverson@colum.edu](mailto:jalverson@colum.edu).

### The right moves

■ On Nov. 14 and 15, Columbia's

Dance Center presents the Merce Cunningham Dance Company at the Joan W. and Irving B. Harris Theater for Music and Dance, 205 E. Randolph St. Tickets start at \$15. For more information, call (312) 344-8300.

### Pass the trademark

■ *The King, the Lawyers, and the Cheese*, a film by Film and Video Department faculty member Brigid Maher, about a lawsuit filed against Stu Helms, a Chicago-based artist, on the grounds of trademark infringement for using the name 3King VelVeeda.2, will be screened as part of "Appetite for Distraction: Hours to Make, Seconds to View," an exhibition of work by more than 30 artists at Acme ArtWorks Gallery, 1741 N. Western Ave.

### Dance and defend

■ Beginning Thursday, Oct. 23, the Old Town School of Folk Music will offer Columbia students a free eight-week Capoeira Class at the Fitness Center located at 425 S. Wabash Ave. Capoeira is an African-Brazilian martial art that combines music, song, rhythmic movements and acrobatics into self-defense. For more information call (312) 344-7569.

## Announcements

### Welcome to the club

■ On Oct. 15, the Student Organization Council announced the 31 student organizations that have been approved for the semester. Among them are the Association for Computing Machinery, the Columbia College Basketball Club, Films of the African Diasporic Experience, Paintball and Women in Film at Columbia. The next meeting of the SOC is Oct. 22. For more information or to learn more about a student organization at Columbia, call (312) 344-6655.

### You are the champion

■ On Oct. 21, Albert Williams, theater professor, critic, artist and activist, will be inducted along with 10 others in the Chicago Gay and Lesbian Hall of Fame's 13th annual ceremony, the world's only known municipally sponsored hall of fame that honors members of the lesbian, gay, bisexual and transgender communities. The event will take place at the Chicago Cultural Center, 78 E. Washington St., from 5:30 p.m. to 7 p.m. For more information, call (312) 744-7911.

### Once upon a time

■ The college library subscribed to the Chicago Tribune Historical Archive, a

If you have an upcoming event or announcement, call the Chronicle's news desk at (312) 344-7255.

## Windy City charm wins over Big Apple

o Host of hit show 'That's Kentertainment,' a Columbia grad tells all

By Lisa Balde  
Managing Editor

Columbia alumnus Ken Kleiber will readily admit that his job is "campy" and "kitschy," a parody of the real thing.

He has no problem saying he works from his apartment and that he acts like an obnoxious know-it-all while on the clock.

But, for the increasingly popular star/writer/director/producer of "That's Kentertainment!," a New York cable access show that has recently received a growing fan base, none of those things can be considered an embarrassment.

With a cast of characters that has included Robin Williams, Carol Burnett, Carol Channing, Lauren Bacall and Woody Allen, Kleiber has received acclaim from a variety of sources, including hundreds of night owls who watch his show religiously, every Thursday at midnight.

He was recently interviewed by The New York Times and has been offered interviews with Dreamworks Studios' biggest and brightest actors and actresses.

Kleiber's name is popping up everywhere, and the tiny TV show that showcases Q-and-A's at theater openings and movie premieres, as well as some color commentary about the New York theater scene, just keeps getting bigger.

The saga of Kleiber's success was shared with Columbia's Theater Department Oct. 16, featuring a cameo by the man himself, as well as a 20-minute clip of his show.

After Kleiber explained his life after Columbia, more than 50 theater majors gathered around a television and immediately became enthralled by his show. If those students are any reflection of Kleiber's New York audience, it's no wonder he's such a success.

Kleiber never expected his side project, which was initially intended as a creative outlet and a cure for boredom, to take off to such an extent.

Originally from Chicago, Kleiber moved to New York after graduating from Columbia in 1998 to pursue a career in musical theater.

Luckily, he landed a job as an office assistant at Music Theater International, an artistic licensing company. Finding time to audition for shows while pursuing a 40-hour work week, though, was unthinkable.



Charles Kushner/Chronicle

Ken Kleiber comes home to talk about his random road to stardom.

"I wasn't doing anything," he said. "I thought, 'Why am I here? I could be doing nothing in Chicago.'"

So, about a year after he moved to the Big Apple and "settled in," Kleiber decided to create his very own public access show.

All he needed was a camera, a cameraperson, a concept and a few people to talk to.

"I like to describe it as a variety/sit-com/interview/travel show," he said. "And it's called 'Kentertainment'—it's whatever I find interesting."

Everything from interviewing a picture of Jesus (one of his first interviews on the air) to filming mating pigeons to asking Woody Allen if he believes in love at first sight has been part of the show.

Joined by cameraman Sal and recently added piano accompanist

David, pals Kleiber met at MTI, he starts off every episode with a tacky, "over-the-top" medley that ties the theme into the show.

At first, he ran around New York City just looking for people to talk to, Kleiber said.

In the second episode, he was shown chasing after and finding cameraman Sal. Later, Kleiber actually pulled a Federal Express delivery guy into the studio (Kleiber's living room) to interview him.

And he did it in the same arrogant and snobbish, but slightly insane and certainly silly character that Kleiber created just for the show.

"I'm just a know-it-all [on the show]," he said. "I'm a caustic theater queen ... who berates his cam-

See Kentertainment, Page 5

## College set to study like it's 2005 - 2006

o Columbia to adopt 'normal' academic calendar

By Rachel Pulling  
Staff Writer

For years, Columbia students and faculty have dealt with the drawbacks of a nontraditional school year. Beginning in fall 2005, the college will adopt a schedule similar to those in place at many other colleges.

"So now we'll be joining the other 99 percent," said Karen Smith, an academic adviser.

The new calendar will have classes beginning Sept. 6 and ending May 13. Also, students will no longer have to come back after finals, as holiday and semester break will be back to back.

"The main thing it will change is that both students and faculty have told me it's hard" to come back for finals, said Anne Foley, assistant vice president of Research and Planning in the Office of Institutional Planning and Research.

Foley is responsible for the committee that reviews the current academic calendar. Mark Kelly, vice president of Student Affairs, and Mike DeSalle, vice president of finance are also on the committee.

Having to come back for finals is "not a really good setup for teaching or learning," Foley said.

Ending the semester "on time" affords Columbia students an equal chance at summer jobs and internships, a common problem with the current calendar. In addition, students will get a monthlong winter break.

"The main thing that admissions is most excited about is a move to an earlier year" which will allow Columbia recruits to get an earlier start, said Murphy Monroe, director of Admissions.

Most offices at Columbia foresee few, if any, problems when the switch takes place. Foley said publications and vendors would need to be updated, and Monroe said application deadlines would change but that there would be "minimal disruption."

Until the mid-'70s, according to Foley, many colleges had academic calendars like Columbia's. Over time, many of those colleges made the switch to what is now considered the standard schedule.

The change is being held off until the fall of 2005 "because we simply believe that we needed that much time," Foley said. The change was first announced last year, after it was approved by the board of trustees.

"That first summer will be a transition for everyone," Foley said. For the entire faculty, it means a shorter, more intense summer, for teachers and staff who update the college while everyone is gone.

After the first summer, though, the schedule will be set and a regular summer break will go into place, she said.

For students who will be applying to Columbia, they will simply have to apply earlier.

Since this was first announced in 2002, staff members have remained confident there won't be a problem with admissions.

"Most people simply adjust" to an earlier deadline, Foley said. She added that the deadline date has been changed before to an earlier time, and it appears students were still able to comply with the change.

"I didn't encounter a single person who didn't think this change was for the better," Foley said.

### ACADEMIC CALENDAR CHANGES

#### Fall 2004

Classes Begin - Sept. 27

Holiday Break - Dec. 20 - Jan. 2

Semester Ends - Jan. 22

Semester Break - Jan. 23 - Feb. 13

#### Spring 2005

Classes Begin - Feb. 14

Spring Break - Mar. 28 - April 3

Semester Ends - June 4

Graduation - June 5

#### Fall 2005

Classes Begin - Sept. 6

Holiday Break - Dec. 19 - Jan. 1

Semester Ends - Dec. 17

Semester Break - Jan. 2 - Jan. 21

#### Spring 2006

Classes Begin - Jan. 23

Spring Break - Mar. 20 - Mar. 26

Semester Ends - May 13

Graduation - May 14

## Art of the Library exhibit opens



Andrew J. Scott/Chronicle

Angela Chambers, right, describes her "feltoons," on display as part of the Art of the Library exhibit, which opened Oct. 17. Artwork by Library faculty and staff is displayed on the 3rd floor.

## Investigation *Continued from Page 1*

prepared by the provost and the president's office—specifically reserves any strategy for the graduate school to the GPC at the request of Provost Kapelke.

"Those goals and strategies will be incorporated in the Columbia 2010 plan when the GPC completes its work," the document states.

"I'm hoping that by the end of the calendar year 2004, we'll have some plan," Kapelke said. That is when reports requested by the GPC for the investigation are expected to be complete, he said.

Currently, there are three programs that would be orphaned if the graduate school's administrative structure melded with that of the existing undergraduate schools.

This doesn't, however, close the door on other possible changes to the graduate school.

This fall, the Arts, Entertainment and Media Management Department inaugurated another degree for a total of five with Arts and Youth Communication, which has 12

declared students. Also, instead of offering a Master in Arts, the degree has changed to what is considered to be a terminal degree in the field, a Master of Arts Management, according to Angelo Luciano, a graduate adviser and faculty member of the department.

Luciano doesn't foresee having to adopt a closed-cap enrollment policy in the near future. "We've seen this trend for the last two years, but who knows what the future will bring," he said.

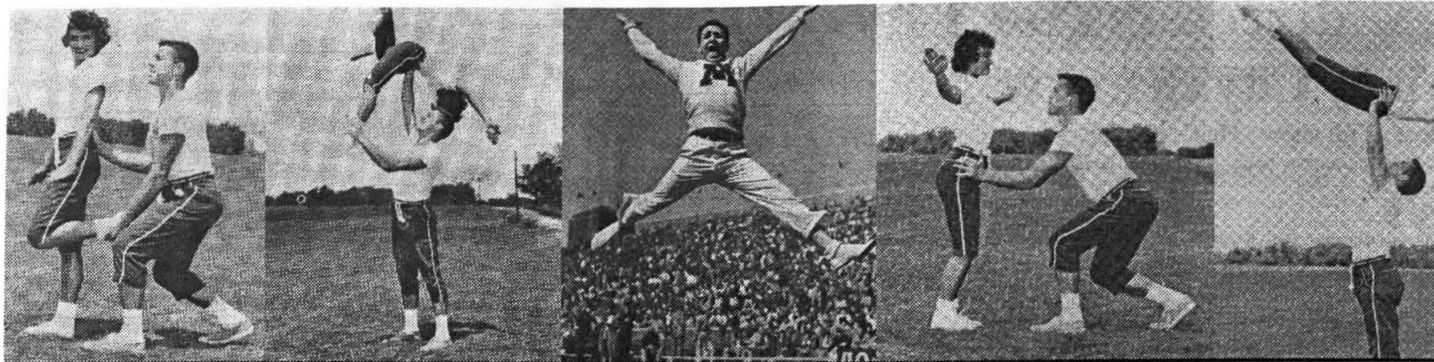
Kapelke said other departments might consider adding a graduate component to their program, citing a possible degree in composing for score through the Music Department.

"We could accommodate another 500 students," Kapelke said, "we do have the capacity depending on the program."

Administration officials are confident that the school will be able to handle another wave of students, but clearly something has to give.

"I am optimistic that we will grow next year," Cleveland said, "but not by as much."





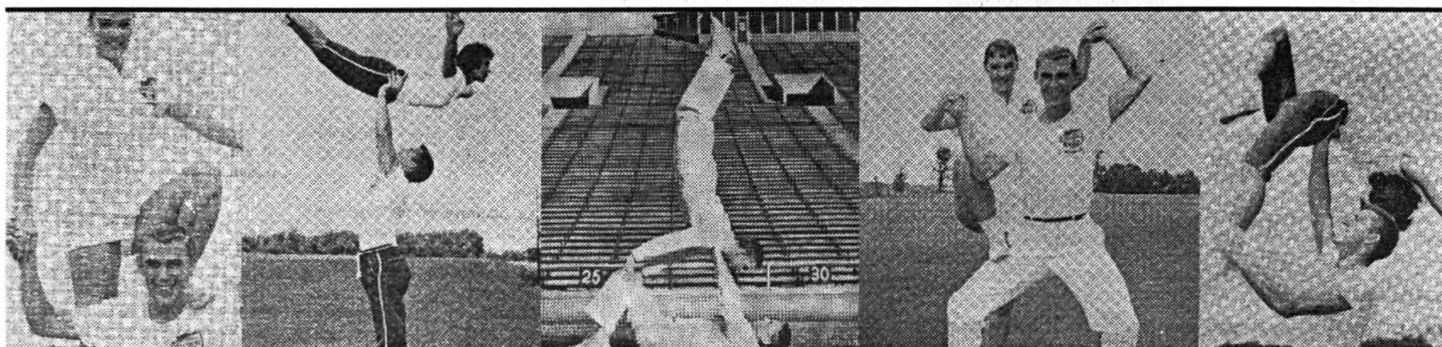
# Show-Off

## 2003 Fall Review

Do you have a portfolio, reel, writing sample or other body of work? Want to show it off to an accomplished professional in your field? If so, contact your career advisor by visiting the Career Center for Arts & Media on-line or in person.

[www.colum.edu/careers](http://www.colum.edu/careers)  
623 S. Wabash, Suite 300

**Columbia**  
COLLEGE CHICAGO 



**The Music Center of Columbia College Chicago**  
1014 S. Michigan at 11<sup>th</sup> St.

### Concert Hall Events:

## Jazz Gallery

in the lobby  
every Monday at 12:30 PM

Wednesday October 22

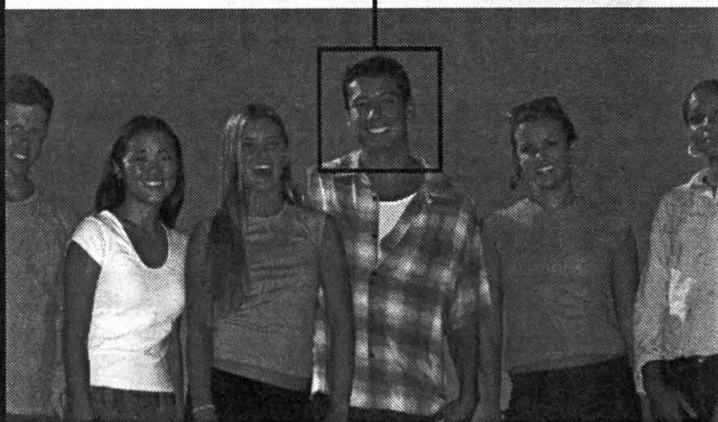
**Duo Piano Concert**  
12:30 PM

featuring  
Bette Coulson and  
Evelyn Binz performing  
rare duets by American  
composers  
John LaMontaine and  
Harold Zabrack

All events are free. For more info: 312/344-6300  
Music Center pianos provided by Ortigara's Musicville, Inc.

Columbia College  
Chicago's Residence Life

## Wants You!



**Do you consider yourself a people person?**  
**Do you like to plan activities for students?**  
**Would you like to be considered a student leader on campus?**

Then you may want to apply for a resident Assistant position for the fall of 2004. Come out to the Resident Assistant Information Session to obtain more information. Sessions will be held **Sunday, October 26; Wednesday, October 29 and Thursday, October 30.** All sessions will be held in the Community Lounge at 731 S. Plymouth Court at 7:00pm. For questions please contact Kelli Collins, Associate Director of Residence Life at [kcollins@colum.edu](mailto:kcollins@colum.edu).



# New directions for Liberal Arts

○ Chair envisions new concentration, possible trips to other continents

By Brin Quick  
Staff Writer

A blue and white tapestry hangs on the wall of Lisa Brock's office. Attached to the surface of the tapestry are tiny pouches, each one filled with something precious. Brock is not sure what the pouches contain, since they have never been opened.

"This is a post-modern version of a traditional African keepsake quilt," Brock said. The tapestry was made by a former student of Brock's at the School of the Art Institute of Chicago, and was given to her as a gift.

In fact, former students made most of the artwork that adorns the walls of Brock's office. There are African tribal masks, paintings and photos from her trips to Cuba and South Africa.

Since becoming the chair of the Liberal Arts Department at Columbia, Brock has "beautified" not only her office, but the rest of the department as well.

When Brock came to the college in August, she found herself looking at bare walls and empty space. Now, two months later, the walls are covered with artwork and the empty spaces are filled with green, leafy plants.

"The space feels newer, brighter, cleaner," Brock said, adding that the aesthetic value of any particular space is very important to her.

"I love it when a place has visual quality," she said.

If Brock has her way, visual images may soon become a course of study at Columbia. The School of the Art Institute offers a major in visual and critical studies, and Brock would like to implement a similar program in the

Liberal Arts Department.

The program, which would be offered as a minor, would explore how the visual and material worlds relate to people's lives.

"How do our individual perspectives, perceptions and history impact our view of the visual world," Brock asked. "One person could read a story or see an image and it would mean something to them. Then someone else could see the exact same thing and it would mean something totally different. Why does art speak different things to different people? That's what this program would explore."

Since Columbia already has a cultural studies program, Brock feels that adding a visual and critical studies minor is simply the next step.

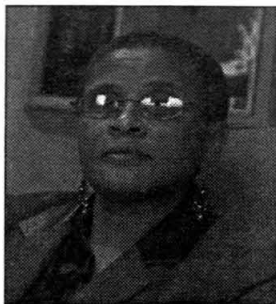
"Having a minor is very important," to a liberal arts education, Brock said. A minor will "bolster and undergird the student's course of study," she said.

Brock would like to implement an African-American studies minor in addition to the minors in women's studies and Latino studies that already exist. She feels that these programs would be important for a school like Columbia to have.

"This is really a college of opportunity," she said. "Since it's such a diverse student body, programs like this can really succeed."

Brock taught at the School of the Art Institute for 13 years, and was chair of the Liberal Arts Department for four of them.

While at the Art Institute, Brock took some of her students on trips to foreign countries, including Cuba and South Africa. A series of framed pictures on Brock's office wall show the group of



students meeting with renowned Cuban artists Manuel Mendive and Salvador Gonzales. In South Africa, the students toured Robin Island, the penitentiary where Nelson Mandela had been imprisoned.

Brock said she would love to take her new students there someday.

"The January term might be a good time to test the waters" of such a program, she said. Columbia currently offers study abroad programs to places like Moscow, Prague and Devon, England.

Traveling abroad can help students become more conscious of the world around them, Brock said.

"Students need to go out and take charge [with their art]," she said. "They need a social conscience and a strong worldview."

Having a social conscience will help students to produce what Brock calls "smart art," art that has some kind of social or political context.

"Art is a medium that says something," Brock said. "The question is, what do you want to say?"

# The eye is on Chicago

○ Investigative reporters share life on the beat

By Jori Geanconeri  
Copy Editor

Columbia students were given an opportunity to meet some of Chicago's top investigative reporters Oct. 13, as Pam Zekman (WBBM-TV), Renee Ferguson (WMAQ-TV), Chuck Goudie (WLS-TV), Larry Yellen (WFLD-TV) and Bob Segall (WITI-TV) came out from behind the lens to show how they got the dirt on some of the city's biggest stories.

Tom Sattizahn, a television consultant, introduced the panel by mentioning some of their many accomplishments, which range from Chicago Emmys to the DuPont Award.

"When a television station employs investigative reporters, it is a huge investment in time, people and equipment," Sattizahn said. "But in the end, the payoff is tremendous."

The reporters spoke candidly of their roles and acknowledged that their ranks are thin. From there, the reporters talked about their positions and cited the growth in the role that investigative journalism has had over the past 10 years. Their jobs differ from other reporters in the sense that they are given more time to work on a segment.

The majority of the reporters brought clips to show attendees. Ferguson's "Ghost Kids," which exposed an oversight in the Head Start Program in Illinois, was instrumental in illustrating the flaws of the \$50 million program. Ferguson showed how students who never showed up to class were being marked present, while some teachers reported that they were not getting paid. Since the report aired, the program has been shut down.

Goudie followed with his segment "The Worst Case Scenario," in which he exposed security deficiencies at Illinois chemical plants. He reported that Illinois has more plants housing large amounts of extremely hazardous chemicals than any other state in the nation.

Goudie went to the plants and videotaped fences that were top-

pled over, gates that weren't secure, tanks of lethal chemicals located next to public roads and security guards who were barely visible. Goudie pointed out that at any moment, a terrorist could easily access these plants, bringing the story to life through his visuals.

Yellen screened his segment "Unlicensed Cop," for which he literally camped out in a van for eight hours to stakeout a police officer who would drive his truck to a park everyday where another officer would pick him up. The officer would then get in his own police car and remain parked for the majority of the day. Yellen also questioned a driver who had received a ticket from the officer for driving on a suspended license.

In one part of the footage, Yellen approaches the officer and asks him if he can see his driver's license. The man brushed Yellen off. Yellen then reported this to the chief of police and showed him evidence of the man driving. The officer was fired shortly after that.

Segall was the last person to show his piece "Sex in the Park." Segall followed up on tips that men were loafing at nearby parks and checked it out for himself. Dressed down to appear normal to the predators, he would wander off into the woods, where he waited to be approached. Shortly after, several men followed him. They made advances at him pertaining to sexual matters. An undercover officer went into the men's bathroom where he was also approached. One of the suspects went as far as grabbing the officer's buttocks. This story was exposed to the public to warn them or their children of the potential danger.

Many of these stories can put the reporters at risk. Segall went as far as pulling a flak jacket out of his briefcase to prove his point.

"Safety is always first and foremost," Segall said. "But there are times when a dangerous story is worth covering, and we do what we have to do."

Tawney Saylor contributed to this report.

## Kentertainment *Continued from Page 3*



Charles Kushner/Chronicle

Columbia grad Ken Kleiber (left) catches up with Albert Williams (right), at a Q-and-A on Oct. 16.

eraman."

The character that people just love to hate has certainly caught on, especially with people in the theater industry, Kleiber said.

The show includes inside jokes about the business of theater and little tidbits about the inner workings of the craft.

Kleiber said that a majority of the show's response comes from working professionals, publicists and entertainment lawyers, as a result.

It's not as easy as it looks though, according to Kleiber.

He said that the show is a 40-hour per week job besides his current full-time position as the recently named executive assistant to the owner of MTI.

"It forces me to be creative at least once a week and to have deadlines," he said.

"That's Kentertainment!" was formally recognized with a New York Times interview after Kleiber scored an interview with Liza

Minnelli.

Minnelli, who recently broke off her marriage with controversial David Gest, turned down interviews with "Entertainment Tonight" and "Larry King Live," but willingly talked to Kleiber.

In response to the high-profile interview—one of many these days—Kleiber said he knew that everyone else just wanted to talk about Minnelli's break-up.

He wanted to talk to her, not barage her with questions about her personal life, because he's a fan.

Surprisingly, the interview inadvertently turned toward the split, not because Kleiber brought it up, but because Minnelli wanted to tell it to Mr. Kentertainment.

Personal success set in for Kleiber after he got to interview one of his childhood idols and musician/actress Charo.

Kleiber describes himself as a shy person who was once deathly afraid of people.

He originally started at Columbia as a music major until his friend forced him to take a theater class to help him conquer his shyness.

It was then that he found confidence in the Theater Department and in musical theater.

As he sat among the large group of theater students last week, it was easy to see his contentment with being back where he started.

Five years after graduation and about a year and a half after the birth of "That's Kentertainment!"

Kleiber is currently in negotiations with a couple of well-known cable networks about furthering the life span of his original concept.

Kleiber insists that the show is really just a learning experience, but the cocky, red-headed theater snob enjoys running around New York (and occasionally Europe).

Chasing down interviews with the stars is showing his growing audience what it is that makes life "kentertaining."

## Renovation *Continued from Page 1*

Like the 1104 Center, any work on the exterior of historical buildings must meet strict standards. "We renovate all buildings, but the ones with landmark designation are the more expensive ones," Babyk said.

Even so, there is work planned for some of Columbia's buildings not known for their historical significance.

At Columbia's 33 East Congress Parkway Building, 33 E. Congress Parkway, which was built in 1925, the exterior of the building is composed of several different materials, including concrete.

"[The building] also has some nuisances like some metal siding," Debish said, "that has become more apparent and obvious now that the el track has been reconfigured and the new dorm is going up."

That dorm, which is set to open around the corner from the building next fall, sets quite the architectural mood for the area. The 18-story University Center of Chicago will be the largest student dormitory in the country and Debish said there are plans to make the 75,000 square foot 33 East Congress Parkway Building "look more like it belongs to the dorm."

He said the college is planning to spend as much as \$100,000 on top of

the rehab costs "to paint several sides of the building" so that it will fit into the neighborhood. Signs and logos may also be installed on the building, Debish said.

Meanwhile, Debish said there is a timetable in place to fix buildings that are immediately in need of repair. Along with the South Campus Building, repairs have been made to the Wabash Campus Building over the past year. The exterior repairs on Wabash Campus Building, which Babyk said were part of normal maintenance, forced the college to install scaffolding in front of the building that remained for nearly an entire academic year. The city stipulates such scaffolding whenever construction is performed on the exterior of a building.

But the extensive process does not come cheap.

Along with renovations to the interiors of several buildings, Debish said the costs "are pushing close to \$3 million."

Other expenses include fixing several of the building's fire escapes and renovating the entire ninth floor of the Alexandroff Campus Center, 600 S. Michigan Ave.

The floor's new photography studios will cost at least \$1 million, Debish said.



Sketch By Anne Staples



*"Inspiration exists, but it has to find us working."*

-Pablo Picasso

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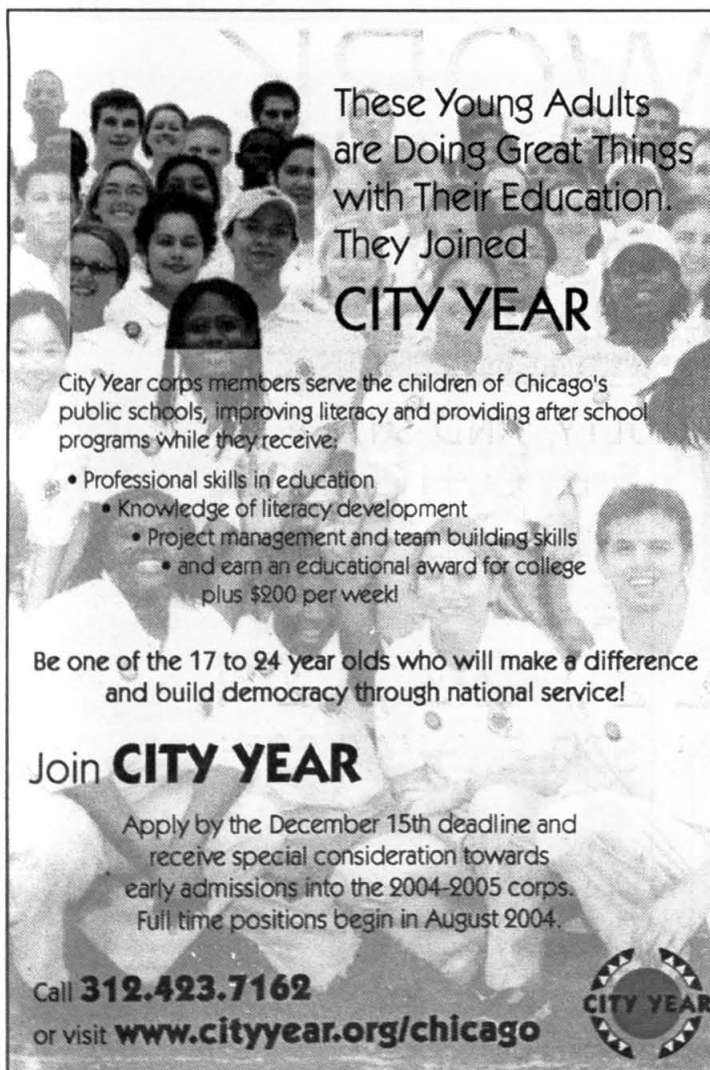
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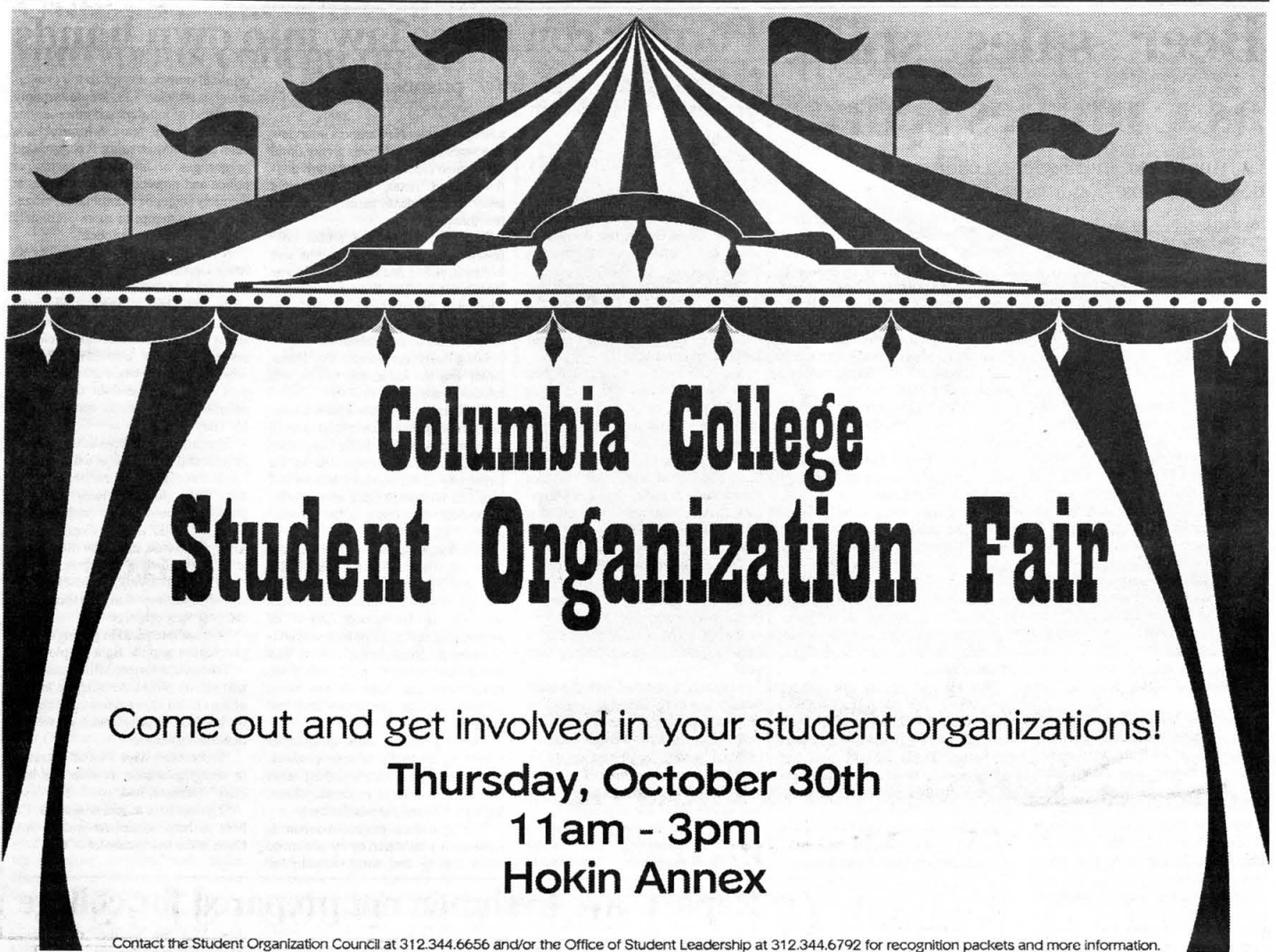
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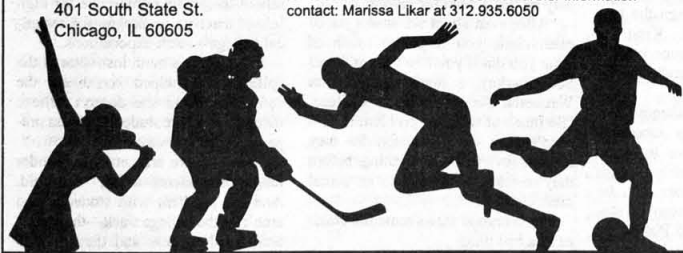
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Robert Morris College Gallery seeks submissions for an art show: *Sports seen through the Arts*, opening on February 13, 2004. The art show will feature artwork inspired by sports. Artists must be students enrolled in a Chicago area college or university. No more than three entries per artist may be submitted. There is no guarantee that all entries will be displayed. All entries should include name, home address, contact number, school, art title, year created, media, and size. Two-dimensional art should not exceed 60 inches in height and 30 inches in width. Artists working in oils, acrylics, watercolor, mixed media, and sculpture are eligible to submit. There is no entry fee. Artists selected for show will be awarded \$150. For further information contact: Marissa Likar at 312.935.6050



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# Beer sales spike as Cubbies score

○ Budweiser, Old Style top choices for downstate fans, liquor store owner says

By Kari Lee  
The Daily Vidette (Illinois State U.)

(U-WIRE) NORMAL, Ill.—As the Chicago Cubs continued their rarely seen October play, local Illinois State University-area bars and liquor stores welcomed the increasing number of weekday patrons.

Budget Liquors in Normal, Ill., noticed not only an increase of business the day of a Cubs game, but also an increase in particular beverage sales, owner Chris Cutler said.

"With Harry Caray and Budweiser, and Old Style being the big push up [in Chicago], those two are the ones I've seen the biggest sales increases for," Cutler said.

Cutler said the number of sales were not steadily increasing from game to game but that people were buying more alcohol on weekdays than on average.

"It depends on the importance of the game and who's pitching," he added.

University Liquors has also seen the weeknight revenue increase.

"Because of the Cubs winning the games that they've won, there's been an increase," said Tim Star, University Liquors shift manager.

Star said there was not a large increase in keg sales, but a definite increase in 30 can packs and other loose beer sales.

"We always do see a mark-up

whenever the Cubs are playing," Star said. "I believe a lot takes place at the bars. Our bar next door, Foul Shots, is always pretty packed during the weekdays [Cubs games] when normally it's just mediocre business."

To cater to increased attendance, Foul Shots offered some drink and food specials, Foul Shots cocktail waitress Casie Bohlson said.

"I couldn't give an exact number, but we get pretty crowded," she added.

Pub II is among the Normal-area bars feeling the impact of increased weeknight attendance.

"People are coming in here earlier before the game to get a seat. And we've been very busy for each game," bartender Ryan Desmond said.

Though Pub II does not provide any food or drink specials on game nights, they do offer weekday drink and food specials each weeknight, Desmond said.

"It's kind of like an atmosphere similar to if you go to the ballpark, and people are cheering after every out and really get involved; it gets really fun," Desmond said.

Desmond said many fans supported the Cubs by sporting hats, shirts and jerseys for each game.

"It's hard to even find Cubs' shirts now, and a lot of girls are even making their own shirts," he said.

# Former con takes law into own hands

○ Exonerated death row prisoner enrolls at University of Wisconsin Law School

By Ruben Rosario  
Knight Ridder Newspapers

ST. PAUL, Minn.—After serving 12 years in prison for a murder he didn't commit, Chris Ochoa has decided to take the law and law books into his hands.

Ochoa—a Texas man exonerated with the help of members of the University of Wisconsin Law School's Innocence Project—is now a first-year law student at the school.

"For him to finish college and then enter law school less than three years after his release from prison, to me, is just simply amazing," said Corey Tension, now an assistant Scott County prosecutor from Highland Park, Minn., who, along with a team of fellow students and college law professors, helped uncover evidence that cleared Ochoa in a 15-year-old murder case.

The curriculum so far "is pretty demanding, but it's going well," said Ochoa, 36, who plans to relocate and pursue a legal career in Madison, Wis., or the Twin Cities area. "That said, I haven't gone through a winter up here yet."

Allegedly threatened with the death penalty and to be served as "meat" for prison sex predators, Ochoa, then a 22-year-old restaurant worker with no criminal record, confessed to taking part in a brutal rape-murder of a 20-year-old Texas woman in 1988. He was sentenced to life in prison.

"People ask me many times why I confessed to something I didn't do, and it's difficult to explain," Ochoa said in

a Knight Ridder Newspapers interview two years ago. "But I was a very timid young man then. And if you know anything about Texas, you know right away that the death penalty is a very real threat."

In 1996, a convicted robber confessed to the murder in a letter he sent to Austin police and then-Gov. George Bush's office. The Wisconsin project uncovered the existence of the letter and other case discrepancies after Ochoa wrote to them about his plight.

DNA tests confirmed the letter-writer was the killer, and Ochoa was released from prison in 2001.

While in prison, Ochoa took advantage of college course work, he entered a community college in El Paso when he got out. He was accepted to the University of Kansas Law School last year, but Wisconsin made him an offer he couldn't turn down: a full scholarship.

Ochoa said he wants to return the favor by volunteering for the project next year. He is also attending an annual fund-raiser in Minneapolis in support of the Innocence Project of Minnesota, one of 31 mostly university-based programs in the country that selectively review post-conviction cases with the help of pro bono lawyers, college professors and law students.

The 3-year-old state project is reviewing a handful of murder cases, and is asking the state's highest court next week to order an evidentiary hearing on a 12-year-old murder case.

The innocence project movement, significantly bolstered by the advent of DNA testing and more scrutiny of

criminal probes, has led to the exoneration of at least 128 people wrongly convicted of murders and other serious crimes in recent years. A handful have been death row inmates. It has also led to changes in law and a review of police and prosecutorial procedures at the early stages of a criminal investigation in an attempt to more accurately finger or eliminate suspects.

A reputable study conducted by an Iowa University professor found that showing a witness six pictures at the same time led to misidentifications because the person felt pressured to select the person who most closely resembled their assailant. Choices were made even when the actual suspect wasn't included in the line-up, according to the study conducted by Dr. Gary Wells.

The project will have adult witnesses look at pictures one at a time shown by an investigator not connected to the case. Wells' study estimated that such a procedure could reduce misidentifications by up to a half. Cops in New York, California and a few other states are also conducting trial runs.

"It's worth trying," said Hennepin County Attorney Amy Klobuchar of the year-long project.

"We are interested in getting the bad people, but also the right people."

Tension, a former Mille Lacs assistant county prosecutor said the lessons of the Ochoa case are ones that need to be heeded by prosecutors as well as defense attorneys.

"Prosecutors have a lot of discretion in charging a case, or how it's handled," Tension said.

"I'm not here to just win cases. I'm here to help administer justice. And Chris is the best reminder of that."

# The new food group: vending machines

By Lisa Thompson  
The Daily Universe (Brigham Young U.)

(U-WIRE) PROVO, Utah.—More than 350 on-campus vending machines at Brigham Young University are stocked with items intended for last-minute meals or snacks, and without them some students say they would starve.

According to Bob Zard, BYU's vending manager, on-campus vending machines make "a couple million" dollars every year in sales. The vending machine office employs 44 students who fill the vending machines and run 11 routes every morning and afternoon during the school week.

David Willmore, a BYU freshman from Plano, Texas, who is majoring in business management, said he depends solely upon the vending machines for at least two meals a day.

"I have class at eight every morning, and I grab a Snickers and chocolate milk from a machine on the way," he said. "Without vending machines, I wouldn't have anything to eat most of the time."

Although some might question how healthy it is to rely heavily on vending machines for nutrition, Willmore said he's convinced they get a bad rap.

"The vending machines in the dorms have all the food groups except vegetables," he said.

Carrie Sepp, a senior from Kent, Ohio, who is majoring in nursing, said she doesn't think vending machines and the food pyramid go hand-in-hand.

"BYU does try to throw healthy

treats in the vending machines," she said. "But I don't exactly think you'd be healthy if that's all you ate."

Students addicted to the vending machines do seem to agree that convenience is the main reason they can't get enough of them.

"I don't wake up in the morning and think, 'I'm going to have a candy bar and chips for lunch today,'" Sepp said. "But sometimes when I'm studying all day, it just works out that way."

Brad Twining, a freshman from Salisbury, Md., who is majoring in engineering, said he knows it would be more affordable for him to buy his drinks at the grocery store rather than vending machines.

"I get at least two drinks a day, and it starts to add up," he said. "But I don't feel like lugging drinks around all day in my backpack."

Perhaps for this reason, the dorm vending machines have the highest amount of beverage sales.

A sixteen-ounce chocolate milk is the No. 1 selling item in on-campus vending machines, according to Zard. Ice cream sandwiches, mini crumb doughnuts, Snickers, Twix and Pepperoni Hot Pockets are other big-time sellers.

Although vending machines may seem like an easy way to avoid the social interaction involved with buying food anywhere else, Willmore said the dorm vending machines give "the guys" a chance to bond.

"Sometimes there's a crowd by the vending machines and it helps you get to know the people in your building," he said.

# Report says freshmen not prepared for college

○ Critics say high schools are to blame

By Amy Hertzner  
Milwaukee Journal Sentinel

MILWAUKEE—Even as the number of students taking upper-level math courses soars at high schools, a stubborn demographic continues to plague higher education: remedial enrollments.

In 1999-2000, 35.5 percent of all first- and second-year undergraduate students reported taking some sort of remedial college course, according to a study by the National Center for Education Statistics, an arm of the U.S. Department of Education. And, for nearly three-fourths of those students, one of those classes was math, the study found.

In addition, only four in 10 high school seniors in the 2002-2003 class who took the ACT received a score that indicated they were ready for college-level algebra, the college admissions test company reported this year.

Critics use such figures as an indictment of high school instruction to prove that the schools do such a poor job of preparing their graduates that the colleges are forced to take care of the problem.

But college officials are not sure that's the case.

The dichotomy between increasing achievement levels in high school and the need for remediation in college shows a disconnect between the two systems, said Michael Kirst, a Stanford University education professor who co-authored a study on the issue earlier this year.

The problem is that colleges have different expectations for incoming freshmen than states have for their high school graduates, and most high school students don't know that, he said. The results aren't seen in students who take Advanced Placement courses, which are specifically geared to match college curricula. But they become apparent in the 80 percent of

students who aren't in A.P. or honors-level classes and still might go to college, he said.

"You have two disconnected systems that proceed in their own way, and the kids are the losers," Kirst said. "What's in Algebra 2 in high school isn't what colleges want in Algebra 2."

Jana Plotkin, a freshman at the University of Wisconsin-Milwaukee, recently found herself caught in that divide.

Plotkin took four years of math at Glendale, Wis., Nicolet High School, including trigonometry and statistics, and received fairly good grades.

But when she took her math placement test at the university in May, she scored below what she needed to get into a for-credit math class. Instead, this fall, she enrolled in the university's Math 095 course, which combines lectures and online course work to help fill in the gaps in students' math

expanded the number of students enrolled in such classes.

"One of the reasons our college exists is to provide access to higher education for anyone who wants it," said Terrance Webb, executive dean for learning programs at Madison Area Technical College. "And one of the things it means is we are bound to enroll students who are not prepared to do college-level work in certain areas."

Webb doesn't like the name "remedial," though. He opts for calling such courses "developmental."

Today, 40 percent to 50 percent of the college's students are placed in developmental math courses.

There are many causes for that figure, he said. Some students don't test well, some haven't taken a math course in years and are returning to education after several years in the work world, and some took the state's minimum two-year math requirement in high school.

"There's a lot of reasons for this," Webb said. "A lot of people like to blame it on the high school. 'Oh, they're not teaching the students the right thing.' But I'm not sure that's true."

In the meantime, the Madison technical college also is looking to bridge that divide, which Kirst complained is keeping some students from achieving their college dream. Over the summer, the school co-hosted a day-long school-to-careers conference for high school teachers to explain the technical college's math expectations.

Judy Jones, a math instructor at the college who helped coordinate the conference, said she doesn't believe incoming college students are less prepared than they were in the past.

"I do feel we are getting a broader range of students today," she said. And the problem with students who aren't on the college track—they don't tend to like math, and they take as much as they have to and they don't take any more."

"After even about six weeks out of math class, you forget so much of what you did ..."

—Sue Sharkey, math instructor



## Odds are stacked against nutritious college meals

○ A world of healthy culinary possibilities courtesy of George Foreman Grills, frozen meals

By Harold L. Whack Jr.  
Chicago Tribune

Sometimes a college student can't win.

Track practice has ended, but it is still necessary to run to make it to the cafeteria before its 7 p.m. closing. You make it, but the cafeteria worker—ready to go home—locks the door with a look of contempt after you enter.

Relief turns back to despair. Sure, the fried chicken looks tasty, but the pool of grease in the pan indicates that it is far from healthy. Farther down the line, the string beans provide great vitamins and fiber, but their obvious lack of seasoning and the likelihood that they will be lukewarm will make them a chore to consume.

Short mealtime hours and a lack of nutritious, delicious food are two major reasons why many students give up on the cafeteria. But with limited cooking experience and a dorm room with no kitchen appliances (or with regulations prohibiting them), they have difficulty cooking for themselves.

Eastern Illinois University is among the schools that have responded to students' needs.

"We have extended cafeteria hours over the years so that students can get food from 6:30 a.m. to midnight," said Kelly Miller, assistant director of residential housing. "We offer a variety of foods and have a registered dietitian who can assist students with special health needs. Also every year, we conduct surveys and make changes for the following year based on the response."

However, when the cafeteria does close, it's back to the dorm room, a cubbyhole with a bedroom, living room and pseudo-kitchen shared with roommates. Students end up ordering pizza at one time or another, but what happens when that is no longer practical, appealing and/or financially feasible?

Felicia Towers of Flossmoor, Ill., who is attending the University of Illinois at Urbana-Champaign this fall, worries about the kind of food she will be offered. "I am going to be away from home for an entire school year. I want to eat certain foods. I want my mom's cooking, like her smothered chicken and rice," Towers said. "That is something I am going to miss."

Sophomore Chris McBride, described cafeteria food at Northern Illinois University in DeKalb, a bit more optimistically. "It's edible. They do their best. Some nights it's horrible and some nights it's OK. One night, [in the dorm] we made nachos for our floor in the kitchen downstairs. But, most times I just go to the cafeteria."

Though some schools like Eastern Illinois have started to pay attention to students who share Towers' and McBride's concerns, many lag behind.

"Almost every college or university has a food service adviser," said Pete Napolitano, president of the National Association of College and University Food Service. "The skills of the adviser and the amount in the budget dictate the quality of the food service and how accommodating it is to the student body."

So what can students do to avoid the constant dilemma of having to choose tasty food that isn't healthy or healthy food that doesn't taste good in the cafeteria—or having to fend for themselves when the cafeteria is closed?

Even if it seems hopeless, the answer is not out of students' reach, or wallet.

Cooking appliances and portable

devices can cure the cafeteria food woes if used wisely. The microwave and mini-refrigerator have become staples of many college dorms. Some new devices—many priced for a student's budget—are more sophisticated and appealing.

The coveted George Foreman Grill is a joy to college dorm kitchens everywhere. It heats, cooks and drains grease and does so quite efficiently. All for less than \$20.

There are specialty devices, like The Pancake Factory, which makes griddle cakes. With a little practice, your creations can beat the unpleasant, mass-produced pancakes at the cafeteria. It costs about \$30.

For a healthy and refreshing drink, the Juiceman Jr. Juice Extractor liquefies fruit and vegetables; it costs \$60. A hand blender, though smaller and less powerful than the extractor, will do an adequate job, with models often priced at \$30 or less.

All of these products are sold in department stores; we also found them online at [www.amazon.com](http://www.amazon.com).

When purchasing any appliance, keep in mind that some colleges and universities only allow microwaves and/or refrigerators in dormitories. Some offer central kitchenettes for residents' convenience. These options should be used, but when they are not available it is imperative that students abide by the dormitory rules for safety reasons.

Even after acquiring new cooking devices, many college students don't have the culinary knowledge to put them to maximum use. Fortunately, cookbooks offer ideas for inexpensive, easy, tasty and healthy meals.

Leila Peltosaari wrote *College Cuisine* to answer her son's prodding requests for recipes.

Especially useful is a chapter called "Microwave Miracles." Rich nachos are a simple recipe, and the pasta frittata, though a little more involved, takes only five minutes more.

Peltosaari includes lists of helpful supplies, a shelf-life food chart, a substitute ingredients chart, a list of remedies for cooking mistakes and dishes that utilize leftovers.

"People always want to know what they can do with just a little bit of broccoli or a little bit of another food," Peltosaari said.

Another cookbook, *The Reluctant, Nervous, Lazy, Broke, Busy, Confused College Student's Cookbook*, by Joshua Lambert, was published while the author was at Harvard in 2001. He wrote the book out of frustration with not being able to have the foods he craved.

"Potatoes are underused by college kids, in my experience," Lambert said. "A five-pound bag of potatoes costs less, often, than a bag of potato chips, and can feed you for a whole lot longer. All you need to prepare potatoes is either a microwave [for baked potatoes] or some way to boil water, like a hot plate or immersion heater, for mashed potatoes." With the addition of a meat and/or vegetable, a decent meal is ready.

"Microwaves can be used to steam vegetables, heat up a homemade pizza, and even, in a pinch, to cook an egg. If a hot plate is available, allowing you to boil water, even more possibilities are available. For a relaxing drink, a hand blender makes great smoothies with fresh fruit, yogurt and juice," Lambert said.

Lambert suggests, above all, to keep things simple, especially when your knowledge is slim. "I think of [cooking] as a basic survival skill, like breathing—which is, I think, how most college students should think about it."

## Across the nation ...



Bernard Troncale/AP

Students choose snacks from vending machines at Vestavia Hills High School in Vestavia, Ala. Schools should put healthier snacks in vending machines, scrapping more profitable offerings to help curb childhood obesity, according to two nutrition task forces.

## Bigger crowd in Chicago: Moore or Cubs?

○ Filmmaker, activist gets boos for raising Marlins cap at forum

By Miki Johnson  
Daily Northwestern (Northwestern U.)

(U-WIRE) EVANSTON, Ill.—Thousands of people in the Chicago area were on their feet Oct. 14 cheering and booing, not for the Chicago Cubs, but for inflammatory documentary filmmaker and writer Michael Moore.

As Moore took the stage in Northwestern University's McGaw Memorial Hall, he solicited cheers from the already-standing crowd by holding up a Cubs cap. Then, the more than 1,500 attendees booed as he raised a Florida Marlins hat.

"Thank you," Moore began. "I just wanted to relive my Oscar night."

Moore was booed at the 2003 Academy Awards when, during his acceptance speech for the Best Documentary Award for *Bowling for Columbine*, he called President Bush's election and justifications for the war in Iraq "fictitious."

As the evening's speaker, Moore continued his commitment to humorous controversy. Northwestern was the only Illinois stop on his 33-city tour promoting his new book. Almost one million copies of *Dude, Where's My Country?* hit bookshelves Oct. 7.

At one point Moore read from one of the book's chapters, titled, "How to talk to your conservative brother-in-law."

One tip asks the reader to "admit the left has made mistakes" and continues with a list of examples—including "drugs are bad," "MTV sucks" and "vegetarianism is unhealthy."

Although an audible "b" from an apparently vegetarian audience member only elicited a characteristic high-pitched laugh from Moore, even he worried aloud that his final example would be too controversial.

"Nixon was more liberal than the last five presidents we have had," he said. "And to think that he was the last liberal in office just makes me want to puke."

Moore frequently returned to the topic of "liberal" Republicans and, worse in his eyes, "Democrats that are actually Republicans."

"You know what's really great about the recall [in California] last week?" Moore asked. "It was a rejection of Democrats like Gray Davis."

Mimicking Davis in a whiny, Kermit-the-frog like voice, Moore denounced "wishy-washy" Democrats who are "so pitiful, they don't even win when they win."

the Bush administration epitomizes with its "serial lies."

Further pitfalls of the American culture that Moore highlighted included self-serving psyches and ignorance of international affairs.

To illustrate the latter point, Moore picked an "average" Canadian student and a "very smart" American student out of the crowd. His claim of American egocentrism was validated when the Canadian correctly identified George W. Bush as the U.S. president and the American student shrugged his shoulders when asked to name the Canadian prime minister.

But both students received copies of *Bowling for Columbine*, and the American student attempted to redeem himself by joining Moore on stage to sing the Canadian national anthem.

Despite his disgust with America's penchant for "picking on the weakest people," Moore did say he sees a light at the end of the tunnel.

His last book, *Stupid White Men*, sold more than four million copies because America is becoming much more liberal, he said. Now all the liberals have to do is motivate.

While the rousing applause Moore repeatedly drew from the audience suggested that his ideas were well received, Jeff Wood said he would have liked to hear a little less political material and a little more humor.

"He helps add humor to some pitfalls of society's ills," said Wood, 22, an employee at Border's Books and Music in Evanston, Ill. "And because that's all so depressing, a little humor always helps."

But freshman Chris Taylor said he thought Moore's "abrasive truth" served his purposes perfectly.

"He makes people think," Taylor said. "And I think that's the entire point."

"We need a doctor because there are 43 million of us without health care ... and we need a general to kick Bush's ass."

—Michael Moore at an Oct. 14 speech

Because the Democratic party has promoted politicians who tend toward the moderate middle, Moore said, it is especially important for Americans to "push candidates to take the right positions" before the primary elections.

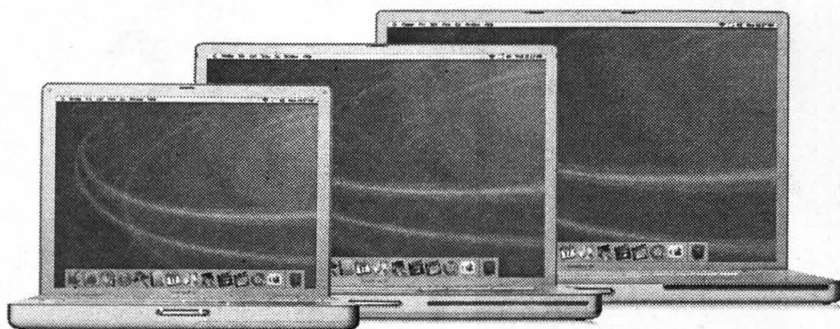
And although Moore has failed to endorse any of the five Democratic candidates who have approached him, he admitted he does like the idea of having Howard Dean, a doctor, and Wesley Clark, a general, on the ballot.

"We need a doctor because there are 43 million of us without health care," Moore said, "and we need a general to kick Bush's ass."

Moore said the United States also needs young people to get "any candidate on the ballot who can beat Bush."

He went on to encourage America's youth to break out of society's "enforced ignorance" that

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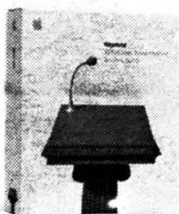
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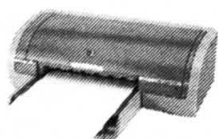
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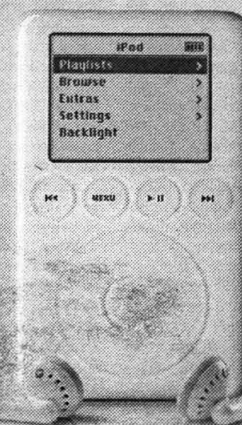


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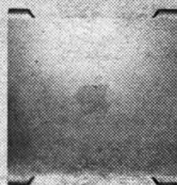
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## Columbia Chronicle Editorials

## You Get What You Pay For

There's only so much that one can get for an extra quarter.

If it must be spent, it might as well be put toward something that's beneficial and applicable on a daily basis.

Despite criticism widely received from the general Chicago commuter population, a possible 25-cent Chicago Transit Authority fare hike is both beneficial and applicable—as long as passengers continue to get what they pay for.

According to officials, the proposed increase will act as a supplement to the CTA's current weekly \$1.5 million intake just in time for an expected budget hole due to set in next year.

The potential \$90 million budget crisis—proof of an economic downswing felt on nearly every level of Chicago—immediately puts the price change into perspective.

The CTA is going into debt, due to train and track upgrades, an attempted increase in employment and the institution of a variety of long-term projects.

It's a point that has become clear during the last two weeks as the CTA beats back and forth the possibility of upping train and bus ticket to \$1.75.

Something has to give, and some sort of compensation has to be made in order for service to be maintained. Hundreds are counting on the Red Line train to pick them up and drop them off at the Belmont stop every five minutes, seven days a week.

If 25 extra cents is what needs to be chipped in to make it happen, then so be it. A price change was bound to happen, anyway.

Compared to other transit systems throughout the country, Chicago is one of the only large cities that hasn't chosen to raise fare prices. After New York's 50-cent increase in May, the CTA will still remain less expensive than the Big Apple's Metropolitan Transit Authority.

This hike is one that may be slightly overdue after analyzing the transit authority's fine résumé in making Chicago one of the most accessible cities in the country.

This year alone, plans were made and executed to extend service on the Orange and Red lines. Talks of revamping the connection point between the Green and Blue lines have been in the works since January.

The "Renew the Blue" refurbishment of the Blue Line is nearing completion, and a new park-and-ride at the Garfield Street station off the Green Line have been slated for next spring.

It's time to compensate for the service, as long as the CTA can keep up its consistent good efforts.

The Chronicle admits that imagining a quarter more per ride is initially staggering and potentially bank-breaking.

However, CTA officials told the Chronicle last week, though, that the UPASS, a college student's temporary free ride on all of the city's

trains and buses, will not be affected.

But, upon forking over the extra cash, it will eventually be the riders' turn to demand what they paid for.

It is necessary that the CTA maintain its service. That Red Line train must continue to arrive at each of its destinations as consistently as always in order for the hike to be as beneficial as initially proposed.

Even if the increase is unavoidable, it will be received well only when customers see their cash at work.

That will happen only when the CTA continues to prove its worth beyond planned projects on a daily basis.

The shift won't come easily, especially for those who can barely pay the \$1.50. But the Chronicle implores those riders to stand on the 500 block of South Wabash Avenue and listen to a train as it sails past the section that was once the deafening, grinding "S curve."

As the train flows past the University Center of Chicago, realize that a 25-cent increase will be worthwhile—at least, it will be 40 years from now when Columbia's students realize their hearing hasn't been plagued from walking underneath the Green Line train.

Be sure to pay close attention to service after the increase, though.

Hopefully, if the CTA keeps up its end of the bargain, Chicago commuters won't wish they would've spent their quarter on a gumball at the corner Jewel-Osco.

## Supreme Court shuffle

During the 2000 election, one of the biggest issues weighing on both candidates was the possible appointment of not one, not two, but three Supreme Court justices. There were terrible rumblings on both sides, as the pages of *Cosmopolitan* were stuffed with hysterical articles about the all-but-inevitable dissolution of *Roe v. Wade* if Bush were to become President. Meanwhile, publications on the right were screaming about free abortions on every corner, homosexuals in the military and pornography being included with school lunches.

Regardless of each side's inconsequential ramblings, that terrible year passed. Now we find ourselves dealing with the actuality of appointing a new justice, since Chief Justice William Rehnquist announced that

he would, in all probability, step down at the end of the year.

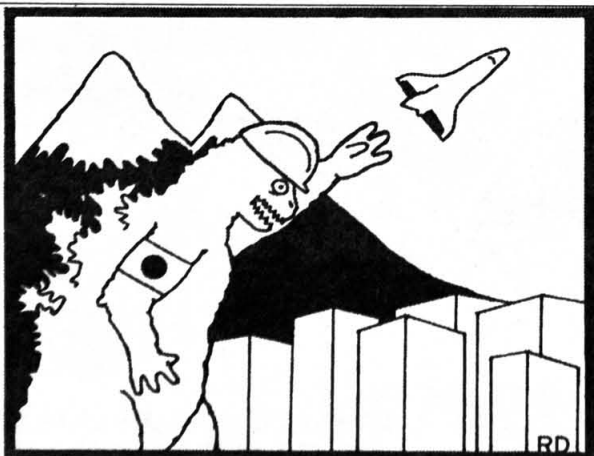
Historically, the position of Supreme Court justice has been that of a life-long position, and although Rehnquist is 79, his peppered hair (or what's left of it) seems like flaxen locks compared to 83-year-old John Paul Stevens. Should Rehnquist step down, Bush will be forced to appoint a new chief justice.

While many people speculate that Anthony Scalia is Bush's favorite due to his orientation as the most conservative next to Rehnquist, he lacks the necessary experience. Logically, the most sound choice would be Sandra Day O'Connor, who, though she holds a fairly liberal voting history, is still to the right of Stevens.

The most likely scenario then puts O'Connor at the head of the bench, giving Bush the precedence of appointing the first female Supreme Court chief justice. This could give him numbers in the 2004 election, effectively polarizing much of the female voting body.

Should O'Connor take the rudder, Bush will more than likely appoint another conservative to fill the vacancy. Stalemate. The ideological bend of the nation's highest court will regain its previous standing as a 5-4 margin, maintaining its fairly liberal standing.

So relax. Abortion will not be outlawed, homosexuals will be free to serve their country in the military, and pornography will not be included with chicken nuggets.



WITH CHINA'S RECENT SUCCESS IN SPACE EXPLORATION, JAPAN MAKES ITS MOVE.

Ryan Duggan/Chronicle

## Exposure



Andrew J. Scott/Chronicle

## Off the beaten path

## Views from campuses across the country

## Marriage should remain a union between heterosexuals

Sean Wohltman

The Collegiate Times (Virginia Tech)

(U-WIRE) BLACKSBURG, Va.—Well, it seems another controversy has gripped the campus of Virginia Tech. Since I'm not there to witness the events in person, I can only rely on the pictures, stories and editorials online to judge what is going on.

What's the big commotion this time? Oh, another misunderstanding over a seemingly well-intended statement from President Bush, declaring "I believe marriage is between a man and a woman, and I think we ought to codify that one way or another."

I realize the sensitive history brought up by the idea of gay marriages and I really have to believe our president was not being insensitive with his proclamation at all. I think a more accurate analysis of the situation would be to classify the actions of the gay community as over-sensitive.

I think some members of the gay community at Tech and across America may be trying to spin the facts here to once again make sexual preference a hot topic in the public forum.

The fact of the matter is that the tradition of marriage has been made a joke in our society, and the president's decision to address this moral dilapidation is truly a compassionate gesture.

Some of the biggest social problems in America stem from the fact more and more children are growing up in broken homes where marriages have failed, so how can you attack an attempt at making people realize their responsibility as married parents to their children?

I realize Bush comes from a strong Christian background; one that has given him a strong set of moral beliefs. The same moral beliefs this society was founded on, I might add. And yes, within this set of morals is the belief marriage is a union between a man and a woman. This belief crosses many societal and religious boundaries and echoes the order of nature.

I concede not everyone chooses

to believe this and you have every right to disagree. What you don't have the right to do is to undermine the rights of this country's married citizens. Demanding gay marriages be legally acknowledged by the United States is to ask for the sanctity of marriage to be destroyed.

This sort of unchecked secularist-driven thinking does nothing to help America, but rather continues to eat away at the nation's moral fabric. The problem is by allowing gay marriages, you set an irresponsible precedent.

If gays have the right to marry, then you can't stop polygamists, animal lovers or even adorers of inanimate objects from wanting to legally marry their objects of affection. If you think letting people marry their livestock or their computers is a worthwhile endeavor, then I can't help you.

For all I know, a man and his Macintosh may excel at rearing a child, but I don't think it would be a responsible or worthwhile social experiment.

I can't deny there are members of our nation who are antigay, and I would never condone their often brutal ways of expressing their feelings. But to cast the president in the same light as those who killed Matthew Shepard is truly ignorant and nothing more than blatant and unwarranted character assassination.

A good point is raised by the fact that partners who are not married, be they heterosexuals or homosexuals, are not entitled to the same benefits when it comes to medical decisions, insurance, taxes and estate planning as married couples. Perhaps here is the arena where an argument that views this as discrimination is warranted, but there has to be a definition of the difference between a civil union and a marriage.

They are not the same thing, yet they are often confused to be. Legislation that would recognize these unions in a legal fashion might be worthwhile, but not if they intend to define the union as a marriage. A marriage must always remain the specially recognized union between one man and one woman.



# Communication needed in Israel

By Robert Moya  
Daily Mississippian (U. Mississippi)

(U-WIRE) OXFORD, Miss.—I've decided to do a bit of Middle East "romper stomping" after listening to former Middle East envoy Dennis Ross spew out the predictable view of most Americans.

Ross, however, did negotiate the '95 Interim Agreement and the '97 Hebron Accord, but look where that has gotten Palestine and Israel? A quick re-cap of recent Middle East events includes:

— Israel's air attack into Syria, the first attack of its kind since the armistice agreement of 1973.

— Sharon saying his country has the right to attack anywhere, after a recent suicide bombing.

— Israeli military releasing approximately 20 fighter pilots that publicly condemned the use of such military might on the oppression of the Palestinian people.

— The oh-so-civil display of the Israeli military when they recently demolished 120 homes searching for tunnels, subsequently creating a nice homeless lifestyle for some 300 innocent families, according to the United Nations.

But one of the biggest current highlights of the Middle East is the constant rhetoric about removing Yasser Arafat. Removing Arafat will only unleash more hatred and violence upon their soil, and the soil that they occupy with might and fear.

And finally, one recent event has taken place on our soil.

Unfortunately, we recently let a few Israeli diplomats into America so they could once again parhandle for funds, like they were located at a spotlight in



Memphis.

Last month, the Israeli cabinet approved the continued construction of a fence surrounding the West Bank because like with so many humans, Israel finds it easier to build barriers than to communicate and solve problems and issues. They made a meager attempt to appease the United States, particularly the harsh critic U.S. Secretary of State Colin Powell, while begging for more money by proposing gaps in the fence. In response, Powell proposed deducting this from Israel's "allowance" it gets from its daddy country.

They got a bit more backing when we recently vetoed a Security Council resolu-

tion condemning the barrier. If our illustrious administration financially supports this tactic, I personally am going to start sending checks to Arafat to spend however he so desires.

Hopefully, it will be on the local "Humane" Society, or on RPGs. The Palestinians have been corralled like cattle, unable to venture out unless given permission by Israeli forces.

They aren't your pets, because pets are treated with more respect. During the Day of Atonement, the whole country was shut down, and Palestinians were given a strict

curfew and not allowed to move between cities and towns to conduct business. And this, for a holiday they couldn't care less about.

With attacks on neighboring countries and the proposal to remove Arafat, Israel itself will be solely responsible for fueling hatred and fear throughout the Middle East. Building such a structure will only act as a billboard to advertise their unwillingness to trust and communicate with those they imprison. The one thing about fear and hatred is that the emotions won't subside over time—they will only escalate.

Hatred and fear don't subside because one party has finished acting and has conveniently decided that the situation has been resolved on their part. No, the other party will boil and steam until they decide the opportune time has come to react.

And the funny thing about retaliation and retribution is that it can come 50 years from now, or in this case, the hatred can fuel it 'til generations from now, as long as the walls and barriers to communication exist. The only sure way to prevent or mitigate such vengeance is to take the time and energy to sit down, attempt to respect and understand each other's viewpoint and communicate for a diplomatic solution.

Although this scenario of communication may seem far fetched and unacceptable to one side of the fight, it must be known that it is the only way for each side and individual to find the peace that they search for and wish for in their lives. But then again, this scenario can be extrapolated to any real world scenario.

Take note, or live a long and paranoid life.

## Columbia's Voices

### Don't 'rush' to judgment

Yes, in the past, Rush Limbaugh has been decried drug use and abuse on his bluntly conservative show, mocking President Bill Clinton for not inhaling and often making the case that drug crimes deserve punishment. [Chronicle, "Hard Luck, bad choices on Limbaugh's account," Oct. 13].

"Drug use, some might say, is destroying this country. And we have laws against selling drugs, pushing drugs, using drugs, importing drugs. ... And so if people are violating the law by doing drugs, they ought to be accused and they ought to be convicted and they ought to be sent up," Limbaugh said on his short-lived television show ["Rush Limbaugh: The Television Show"] on Oct. 5, 1995.

During the same show, he commented that the statistics that show

blacks go to prison more often than whites for the same drug offenses only illustrate that "too many whites are getting away with drug use."

However, hypocrite or idiot, Rush Limbaugh should not face incarceration or otherwise be punished for what he chose to put into his own body. Neither should any other American, regardless of class, age or race.

Freedom of body and mind, our very own, is not a right to be given or taken away by any authority, private or governmental.

-Louis Silverstein, professor  
Liberal Education

### Library strives to meet student needs

Thank you for your coverage of,

and interest in, the library [Chronicle, "Wi-Fi? Why not?" Sept. 29].

Regarding library hours, this is what I have to share. My staff and I do want to extend library hours and are currently working through all of our options. Because the library has multiple service points (circulation, reference, periodicals, audio/visual, etc.), and five floors, we've got to think this through clearly, in terms of staff, security and budget. When we open the library up for more hours, there have to be people there to help you.

What we would like to do is offer extended hours during finals and other peak times as early as this semester; in the spring semester we would like to extend our evening hours.

In our longer-range service plan, we will certainly examine Sunday hours. The library will continue to

adapt and grow so that we meet the changing needs of our students. It's the right thing to do.

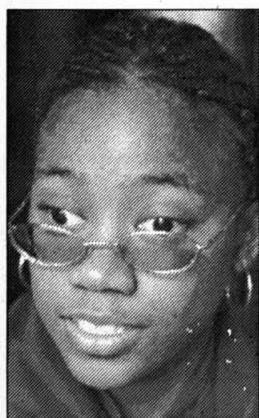
We'll be putting together some focus groups to figure out what kind of extended hours would work best and what services might be required on weekends and later in the evenings. We also have what we call "gate count" figures, which are, essentially, how many bodies pass in and out of the library at certain hours. This will also help us determine when we need to be open.

So we'll keep working at it. My goal is to have a reasonable plan by the beginning of November. We'll share that plan with you. I also am available to answer any questions you might have.

- Jo Cates  
Library Director

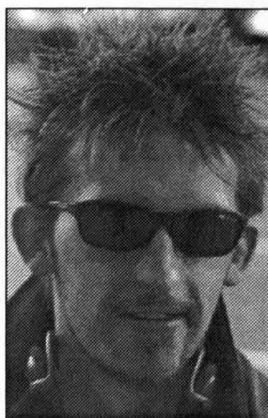
## Face the public: The Chronicle photo poll

Question: What do you think of Columbia's 2005 schedule change?



"I've wanted that."

—Aissha Smith, 20  
Freshman, Film & Video



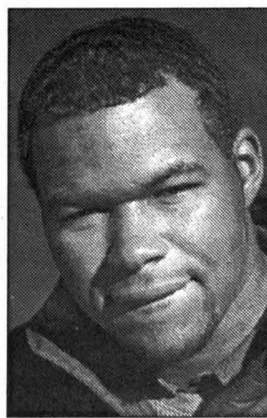
"I like how [school] starts later."

—Jacob Anderson, 23  
Sophomore, Public Relations



"It's about time we got on a normal schedule."

—Becky Lorenne, 21  
Junior, Film



"To tell the truth, I think it's B.S."

—Jose Gonzalez, 23  
Senior, Multimedia

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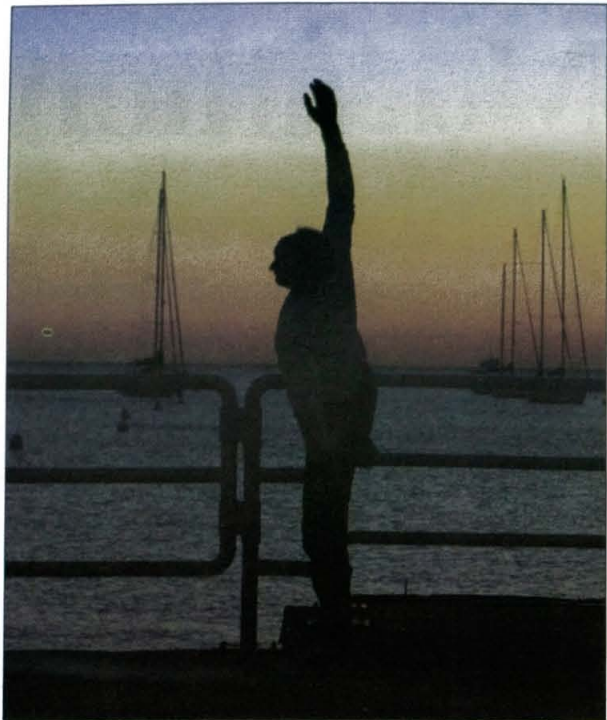


# 2003 Chicago Marathon

An aerial photograph of the 2003 Chicago Marathon. A massive crowd of runners fills a wide city street, stretching from the foreground into the distance. The street is lined with tall, modern skyscrapers on one side and older brick buildings on the other. Lush green trees line the sidewalks, providing shade. The sun is high, casting long shadows. The overall scene captures the scale and atmosphere of the event in a major urban setting.

On Oct. 12, 40,000 runners gathered in Grant Park to run 26.2 miles throughout the streets of Chicago. The Chronicle's photographers were there to catch the event from start to finish. What follows is a selection of their work.





Andrew J. Scott/Chronicle



Joseph Kang/Chronicle

For a few hours on a curiously temperate autumn morning, the streets were brushed clear. There were no buses on Broadway Avenue, no delivery trucks on the inner drive or taxicabs in Chinatown. Instead, Chicago's roads and boulevards belonged to the runners of the LaSalle Bank Chicago Marathon.

For some, the issued numbers weren't good enough—they had to be recognized by name.

So, they ironed letters to their T-shirts or scrawled their names with magic markers.

And judging from the reaction, the onlookers were paying attention. They screamed and rallied for every self-publicized runner, jogger, sprinter and walker, no matter the pace. And when the 40,000 runners were gone and their discarded cups swept up, the cars returned—reducing the one time packed racecourse to just another 26.2 miles of city streets.

—Chris Coates



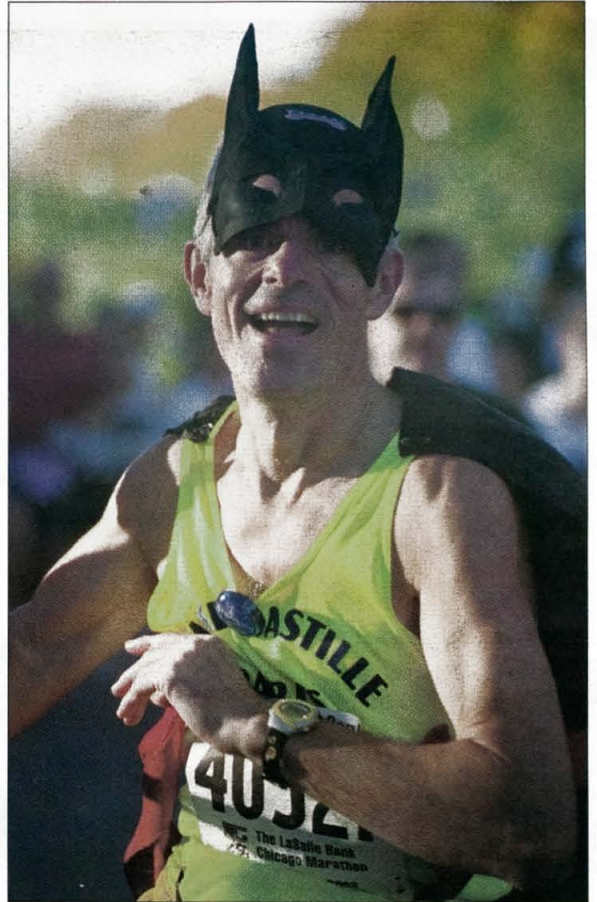
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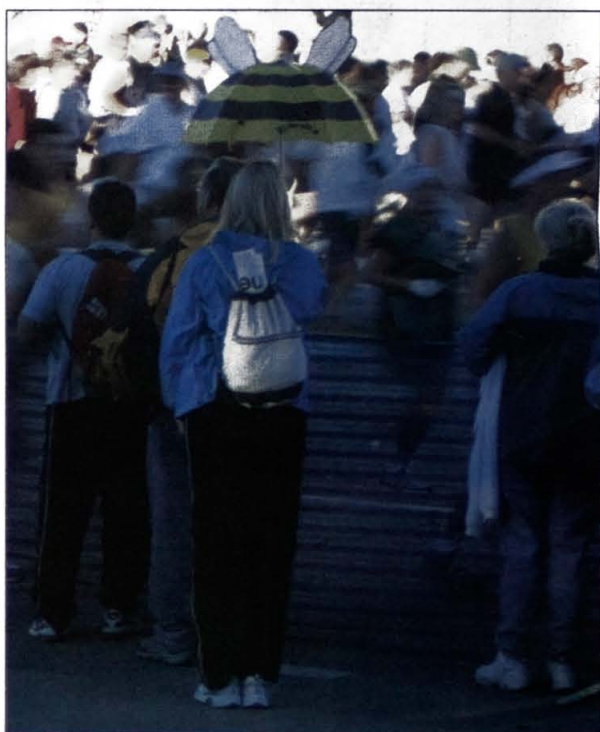
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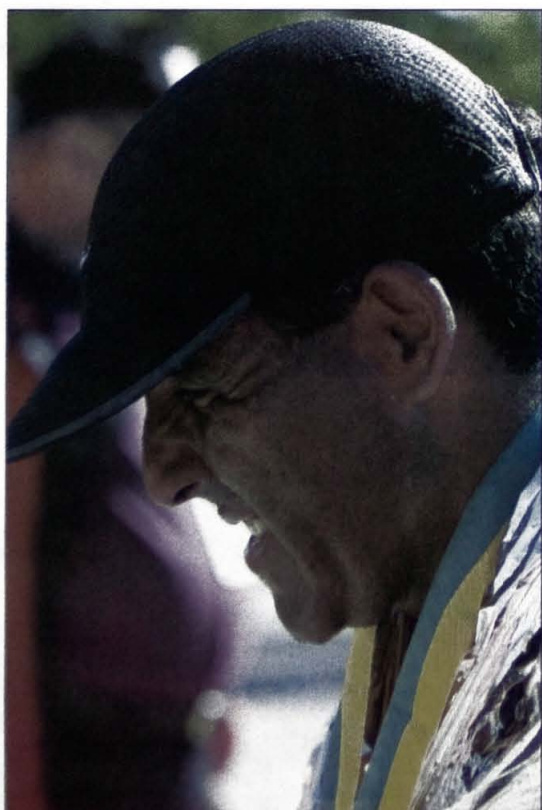
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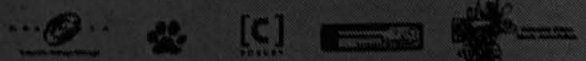
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# Risqué lamps bare all

O Nashville-based artist shifts focus from children's paintings to a "dangling bordello of unmentionables"

By Doris Dadayan  
A&E Editor

It's always nice to have a tramp at home to show off when company comes over.

No matter where you decide to put her—whether it's in the dining room, living room or bedroom—with the right light for her undergarments, she'll make the perfect finishing touch to any home décor.

Seven weeks ago, Kelly Butler, 29, an artist from Nashville, Tenn., began making Tramp Lamps, decorative illuminations with a "girlish figure."

Depending on each individual's order, the lamps come dressed in outfits such as a flowered bathing suit, lacy dress, leopard print spandex, girdle, camisole, floral print vintage sundress or corset.

"I was going to call them 'bra lamps,' but that was just kind of limiting. I'm down with the whole rhyming scheme, and it just flew out of my mouth," Butler told the Chronicle.

As the head painter of Kiss My Feet Co. for almost three years, Butler's job is to hand paint designs on Dr. Scholl's sandals.

She says her home art studio, which was once the place where she worked on children's paintings of frogs, giraffes, hippos and other animals, has now become the place for "a dangling bordello of unmentionables."

"I've always made lamps out of strange things like jelly jars and things that would require a low wattage like a nightlight," Butler said. "I don't know exactly why I chose underwear, but from the research that I did, nobody else was making it ...

that I know of."

With names like "Suzy Lane," "Bettie," "Mona" and "Blanche," each of the lamps have a distinct personality and are named after an inspirational woman Butler knew when she was growing up.

"The first one I sold, 'Lula Bell,' was this lady that used to live next door to us. She was 95 and had a shot of Jack Daniel's every night before she went to bed," Butler said.

"It's just so much fun to think of a name," she said.

"When you name a painting and title your work, for some reason, the joke makes it a little bit more tangible, makes it a little more real."

Each of the "girls" weigh less than two pounds and come with a matching satin hanger.

The Tramp Lamps are created from undergarments, lingerie and other materials that Butler buys from thrift stores and antique shops.

"These are by no means lamps to read by. These aren't lamps that are going to significantly brighten your room."

"It's not made to light a room; it's an art piece," Butler said.

Working with a solution that she created to make curves for the lamps, Butler said that the only limitation she has is working with garments that have sleeves.

"I like that openness. It's a lot more labor, just that extra bit of cloth," Butler said. "I'm trying to keep a good cost to the customer. And as of right now, sleeves are a little more time consuming."

The size of the wattage for the Tramp Lamps ranges from a seven-watt bulb to a 25-watt bulb, Butler said.

If the fabric is too transparent, the lamp requires a lower wattage. But

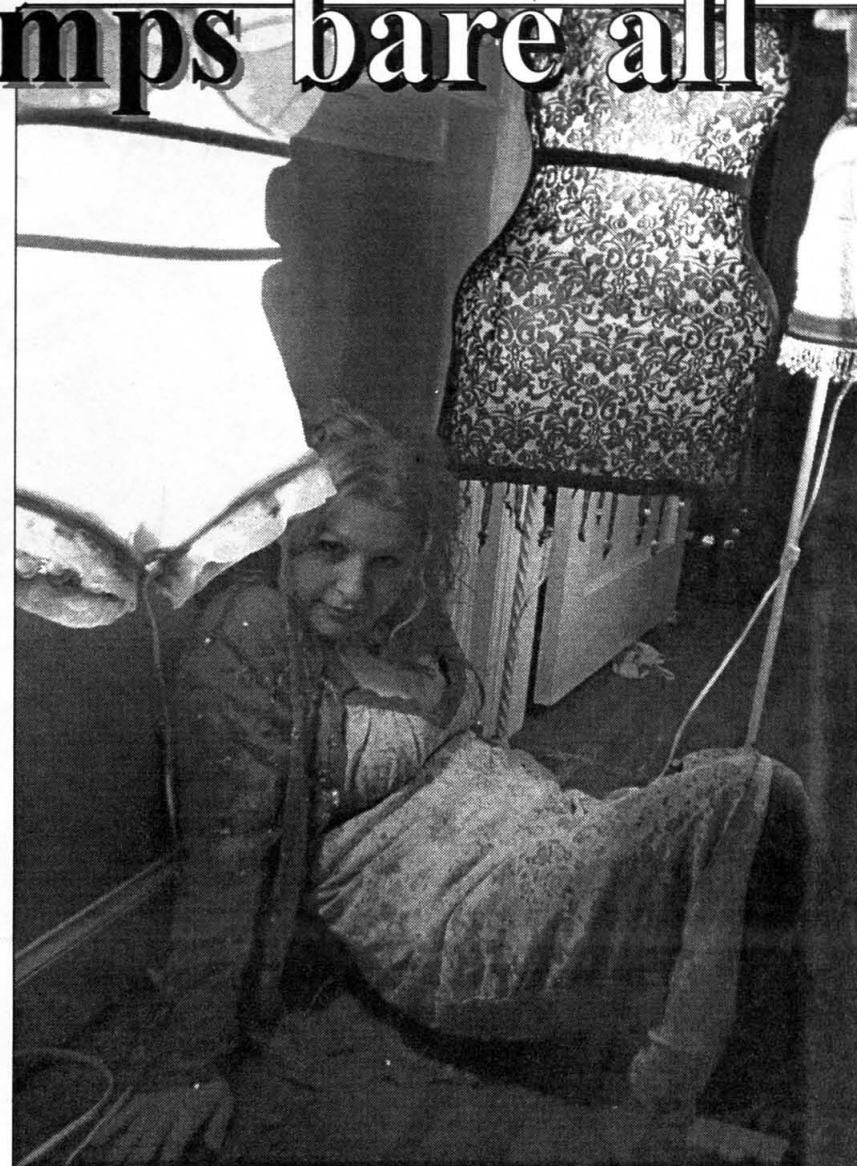


Photo Courtesy of Tramp Lamps

Kelly Butler (above) recently began making illumination pieces with 'girlish' figures and 'souls.' The art pieces can be used to complement any room in the house.

if the fabric is durable like a girdle or a bathing suit, then a 25-watt bulb can be used.

Anything over 25-watts will probably be too bright.

"What I've stressed is to pretty much obey what wattage is given for each piece. What I'm also trying to encourage is for people to experiment with different wattage lower or equal to 25," Butler said.

According to the instructions on the Tramp Lamp website, "do not cheat on her or she could get hot,

destroying the guarantee of the product."

Tramp Lamps range in price from \$100 to \$145,

depending on the cost of shipping and if people want to send in their own garments.

"With the supply

and the labor and whatnot, I've found that these were pretty good prices, and so far, people haven't had any problem with what I'm charging," Butler said.

"I want to make a lamp that I would buy, that my income could afford. And that's what I'm trying to accomplish with the prices. ..."

Butler is currently working on adding the "souls" of purchased designs to the archives section on the website, with the words "Sorry, these ladies have been spoken for."

For more information on Tramp Lamps, visit [www.tramlamps.com](http://www.tramlamps.com).

## THIS WEEK in arts & entertainment

Mon. 10/20	Tues. 10/21	Wed. 10/22	Thurs. 10/23	Friday 10/24	Sat. 10/25	Sun. 10/26
The Anniversary 10 p.m. The Bottom Lounge 3206 N. Wilton Ave. The Armando Diaz Experience 8:30 p.m. ImprovOlympic 3541 N. Clark St. Bobby Broom Trio 8:30 p.m. Pete Miller's Seafood and Prime Steak 412 N. Milwaukee Ave. Brother John hosts The Jam 9:30 p.m. Buddy Guy's Legends	Devil in a Woodpile 9:30 p.m. Hideout 1354 W. Wabasha Ave. Dave Weld and the Imperial Flames 9:30 p.m. Buddy Guy's Legends 754 S. Wabasha Ave. Dobie Maxwell 8:30 p.m. Zanies Comedy Nightclub 1548 N. Wells St. Live Jazz 10 p.m. Leopard Lounge 1645 W. Cortland Ave. Hazing Kate 10 p.m. Beat Kitchen 2100 W. Belmont Ave.	Lorna Marsh paintings 11 a.m. - 6 p.m. Aldo Castillo Gallery 233 W. Huron St. Appetite for Distraction 11 a.m. - 8 p.m. ACME Art Works 1741 N. Western Ave. The Arlo Stanfield Band 10 p.m. Lyons Den 1934 W. Irving Park Road Beat Therapy with DJs Form and 8 10 p.m. Get Me High Lounge 1758 N. Honore St. Catfight 10:30 p.m. Dirt Nellys West Irish Pub 55 N. Bothwell St., Palatine	Alex Peace, John Curley 10 p.m. - 4 a.m. Transit 1431 W. Lake St. BoDicious Thursdays 10 p.m. - 2 a.m. Butterfield 8 713 N. Wells St. Bikini Nation Bikini Contest 8 p.m. - 1 a.m. Dawn's Club Tropic Nightclub & Restaurant 1000 Woodfield Road, Schaumburg Box, The Sandbox and Finding the Sun 7:30 p.m. Goodman Theatre 170 N. Dearborn St.	Disgruntled employees 8 p.m. Antheneum Theatre 2936 N. Southport Ave. Eric James photographs 9 a.m. - 6 p.m. Little Known Gallery 614 W. Monroe St. Hiroshi Sugimoto: Sea of Buddha 10 a.m. - 4 p.m. David and Alfred Smart Museum of Art 5550 S. Greenwood Ave. Le Comedie du Bicyclette 8 p.m. Lakeshore Theater 3175 N. Broadway Ave. 1-cent glasses house wine Carlucci 6111 N. River Road Rosemont	Anna in the Tropics 5 p.m. 8:30 p.m. Victory Gardens Theater 2257 N. Lincoln Ave. The Big Kids Comedy Hour 8 p.m. Frankie J's on Broadway/MethaDome Theatre 4437 N. Broadway Boaz Vaadia sculptures 11 a.m. - 5 p.m. Kraft/Lieberman Gallery 835 W. Washington Blvd. "Click" 3 p.m. - 8 p.m. Breadline Theatre 1802 W. Berenice Ave. Bash: Latterday Plays 8 p.m. The Viaduct 3111 N. Western Ave.	Charlie Wiener 8:30 p.m. Zanies Comedy Nite Club 1548 N. Wells St. Alejo Poveda 7 p.m. Andy's Jazz Club 11 E. Hubbard St. "Cuttings" 3 p.m. Stage Left Theatre 3408 N. Sheffield Ave. Domestic cans \$2 Cans bar and canteen 1640 N. Damen Ave. Omaya Amaya 8 p.m. HotHouse 31 E. Balbo Drive



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## The Weekly Dish

By Kat Gresey  
A&E Assistant Editor

"The greatest side is critical when digging on my concept. Rhythms keep on building like smoke, gotcha running from the law."

For those that might not remember where these lyrics are from, let me remind you. They are from "Pollution," the second track off Limp Bizkit's rockin' debut album, *Three Dollar Bill Y'all\$*.

Descending from rap-rock icon to has-been front man, the 32-year-old Fred Durst is running from the law (along with the rest of the band).

A class-action lawsuit was filed earlier this month by 172 fans who had big problems with Limp Bizkit's 17-minute set at the Summer Sanitarium Tour headlined by Metallica.

Apparently, Durst got angered by some heckling fans, yelled back at the crowd, and said (in so many words) that Chicago sucked and stormed off stage.

I must say I got a big kick out of hearing about Durst's meltdown from my friends who went to the show, just because of the pure absurdity.

You have this hotshot millionaire star on stage, who has built himself up from nothing, and he freaks out because some punk kids booed him.

Did he even think about the other fans—those who paid \$75 (not to the mention service charges) to see him perform? Did he care about the 172 kids who actually expected a Limp Bizkit show?

I don't think so.

And on the flip side, did he realize his first die-hard fans felt compelled to get him off the stage, not because he completely sucks as a musician, but because he sold out, then started making crap music and is now a media whore?

Again, I don't think so, because Durst has made it to the other side.

He's on the A-list now. He's on "TRL" with Carson Daly. He's getting freaky with Britney Spears. He's mackin' it with Halle Berry in his newest music video.

Why would he care about some piss-poor, ordinary looking fans? Something he had to do when he wasn't "rollin,' rollin,' rollin'" in dough.

It's no wonder why Wes Borland left the band. Imagine having to leave a band that was super successful around the globe because the very music that made it big was put on the back burner. That great music that pushed the band into stardom became the very thing that brought it down. At least in the eyes of its true fans.

I met Durst more than five years ago. He and the band did a meet and greet at Rolling Stones Records in Norridge, Ill.

Having waited hours in line to meet Korn there the year before, I made sure to show up bright

and early with my friends to see the band, Limp Bizkit. I had just seen them for the first time that year, and I thought their style was wicked. *Three Dollar Bill Y'all\$* had become a part of my life.

Among the first to arrive at the scene, donned in winter gear with my friends, we waited for the line to grow, and it did. I would say that in the two or three hours we froze outside, the line grew to a whopping 25 people. I couldn't believe it.

Once we got in, we not only met the band, but we got to talk to them, take pictures with them and hang around.

Durst talked about how Chicago rocked and how Chicago ladies were awesome.

They signed the pictures I had of them at Rockstock. I left stoked, loving the band more than ever.

On the way home, I inspected the pictures. Over the tiny head-banging image clutching a microphone, Durst had written "Fred sux." I thought it was kind of funny and sarcastic.

Now, I look at it differently.

I wonder if the Durst I met was real, if he really meant anything he said, or if he was just frontin' to get the love of a few more fans.

I saw Durst again at the Aragon Ballroom a few years later.

At one point during the show, he climbed onto the balcony and sang with his fans.

Someone took his hat, and he started swearing, grabbing at the air desperately to get his beloved possession back.

I'm not sure if he ever did, but when he brushed past me on his way toward the safety of the stage I could tell he was pissed. Maybe he thought he could hang with the fans at the show the same way he did at the record shop.

Just maybe they wouldn't be so audacious as to take his belongings during an unbelievable, uncontrollable moment and then not give them back. Maybe he thought fans owed him at least that.

Which is exactly why I believe Limp Bizkit owes those 172 fans the \$25 for the shortened show. They expected to see a band perform, and unlike the issue with the recent Creed lawsuit, these fans didn't even see a full set.

And if Durst and his crew can blow off a set at a show because they have enough fame and money to back themselves up, fine, but at least give something back to the fans who cared enough to show up in the first place. If I had been there, I know I'd be one of them, and I'd at least have given the band a chance.

Because if you asked me today if I like Limp Bizkit, I would say, "Yeah, I used to."

# Send in the clowns

○ Performers go 'Kapoot' at the Loop Theater on Randolph



Photo Courtesy of Loop Theater

Performers from Lid Productions Inc. entertain audiences with their off-beat comedy show.

By Adam K. Zakroczymski III  
Staff Writer

They aren't just everyday clowns, and this isn't a traditional comedy. The Lid Productions Inc. comedy trio Kapoot—which opens Friday Oct. 24 at the Loop Theater, 8 E. Randolph St.,—features the clowns highlighting and acting out some of life's absurdities.

"We had to bring out qualities that are inherent in the human race," said Dan Griffiths, the creator and one of the clowns of Kapoot. Griffiths explained that people do crazy things and that they interact in a very unique way, because that's what this comedy is all about.

"We want people to see what people are like," Griffiths said.

Kapoot features three clowns who interact with each other on stage, touching on various aspects of human nature and relationships. Griffiths said the relationship hierarchy is similar to that of characters in the show "Seinfeld." There's a high, middle and eccentric character. One clown is a real go-getter, another is passive-aggressive and the third is an eccentric Kramer-like character.

The one-hour and 25-minute performance feeds off the audience to make the show successful. It uses

volunteers from the crowd and touches on an emotional level. "If I'm mean to one of the other clowns," Griffiths said, "you feel bad for him."

The clowns aren't the everyday, tie-a-balloon-animal-and-make-some-kids-laugh-at-a-birthday-party clown. Rather, they are mime like and blend Native American with European clowning styles to make modern day satire.

"We're not talking hamburgers," Griffiths said.

Griffiths explained that Native American tribes, such as the Hopi, used clowns as the police. If a tribal member did something wrong, the clowns would be called and publicly expose the wrong-doer through their performance.

Kapoot was officially launched in 1999 and has toured heavily for the past four years. The first performance was in Chicago at the Straw Dog Theatre.

The comedy troupe has since sold out at universities, schools, festivals and big city theaters all across the country. Griffiths said that by spring of 2004, Kapoot would be taken overseas as well.

Each of the three clowns in Kapoot are graduates from the School of Mime Theatre in Gambier, Ohio, and have an extensive background in

clowning. Griffiths even teaches a physical clowning workshop at Columbia once a year.

Lid Productions, which is Griffiths' nonprofit organization, is devoted to bringing productions such as Kapoot to audiences around the world. The growing company's mission statement is to expand "the education and development of innovative theatrical artists."

The comedy is about what is happening right now said Griffiths.

"Anytime we are abstract humans, we are clowns," he said.

Even though the clowns are like mimes, Kapoot is not a silent performance. "We don't speak English," Griffiths said. "We speak gibberish."

"It's a full evening of theater," Griffiths said. "Come to the show. Laugh 'til you pee your pants," he said.

Kapoot will perform at the Loop Theatre, 8 E. Randolph St., from Oct. 25 through Nov. 15. Student admission is \$10 and general admission tickets are \$15. Each performance begins at 8 p.m. and runs for about an hour and 25 minutes with no intermission. Tickets can be purchased by calling the Loop Theater box office at (312) 744-5667 or online at [www.ticketweb.com](http://www.ticketweb.com).

# Good 'Vibrations'

○ Six artists featured in experimental sound exhibit at Columbia

By Jamie Murnane  
Staff Writer

"New Vibrations," the latest exhibit sponsored by Columbia's Art and Design Department, features six Chicago artists who specialize in creating sound art.

When Jennifer Murray, the director of the 11th Street Gallery, in the 11th Street Campus building, 72 E. 11th St., solicited exhibition proposals, curator Thomas Plum had just the idea. As he is very familiar with working with sound in an installation context, Plum felt that "the student community at Columbia might be interested in learning about how a selection of Chicago artists approach sound as a creative medium." And so began the "New Vibrations" exhibit.

According to Jeff Abell, who has been teaching sound classes at Columbia for the past 22 years, sound art should not be confused with music. On Oct. 13, Abell led a lecture on the topic: "Sound Art: Just Don't Call it Music."

"If music were less rigid as a discipline, we probably wouldn't need the

term sound art, because people who wanted to make objects that produce sound, or who create sound installations, would just call what they do music and be done with it," Abell said. "Since that's not the case, sound art is usually used by people who don't necessarily have a music background making work that involves sound, which may or may not be musical in nature."

In the early 1960s, when John Cage was doing things like attaching a contact microphone to his throat and drinking a glass of water, he called it music, but nobody else did.

"Now, people interested in those kinds of sonic experiments often just call what they do sound art to avoid the whole rejection thing, you know?" Abell said.

Of the six artists involved in the exhibit, filmmaker Deborah Stratman's work goes far beyond the gallery walls and into the world of telecommunications.

Stratman's piece, "Fear," involves a retro telephone and business cards with an 800 number on one side, and a description of fear on the other.

Viewers are encouraged to call the number and leave a message telling what they fear most.

Stratman has also placed the cards at phone booths all over the city.

"I am hoping that by using booth locations around Chicago, I'll get a more varied response. For some time now, I have been trying to do work that utilizes pre-existent systems of dissemination," Stratman said. "You come to make a phone call, but find the card, and then participate in this fear survey. An accidental encounter becomes collaboration."

The other pieces in the installation include everything from vibrating strings to various portable CD players echoing bird calls.

In his 1913 manifesto "The Art of Noise," Luigi Russolo predicted that ordinary sounds would be the music of the future. "New Vibrations" makes that notion seem even more possible.

"New Vibrations" can be seen and heard at the 11th Street Gallery, 72 E. 11th St., through Nov. 8. Gallery hours are Tuesday through Saturday from 11 a.m. to 5 p.m.

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# Panel discusses diversity in media

By Matthew Jaster  
A&E Editor

How has the black film industry changed in the last 25 years? What obstacles have black actors and filmmakers overcome to get where they are today? With the 25th anniversary celebration of the Black Filmmakers Foundation, DePaul University and Showtime sponsored a panel to discuss these questions.

"The State of Black Filmmaking" was held on Oct. 11 at the DePaul University Student Center, 2250 N. Sheffield Ave.

Dr. Kimberly Moffitt, assistant professor of Communications at DePaul, moderated the event that featured four prominent African-Americans involved in acting, producing and directing.

"We have a wonderful opportunity today because of the individuals we have with us," Moffitt said.

Broadway and film star, Sheryl Lee Ralph began by discussing some early history in Hollywood as a black entertainer.

"There was a scene in *Stormy Weather* where Lena Horne was taking a bubble bath. Some people in Hollywood thought the scene had to be cut. At some point in this industry, you were cut and edited out of the picture," Ralph said. "I am now in the picture."

The Independent African-American film movement began as far back as 1915 as a direct response to the controversial images present in *Birth of a Nation*. The seeds were planted for an incredible artistic journey, one that continues today.

Mel Jackson, an actor first discovered on a bus in Chicago, talked about growing up with "The

Jeffersons" and "The Cosby Show," a time when African-Americans were starting to get prominent roles on television.

"It's amazing how powerful those images are on screen," Jackson said. "We are living in a different time with different opportunities."

Delvin Molden, a Columbia film graduate, commented on the problems that still exist in Hollywood today.

"It's a business," Molden said. "Who can we put on the box art to sell the film?" He discussed the pitfalls of dealing with producers in Hollywood. "What rapper is going to be in the movie? What hip-hop songs are on the soundtrack?"

According to Molden, these are the kinds of questions being asked.

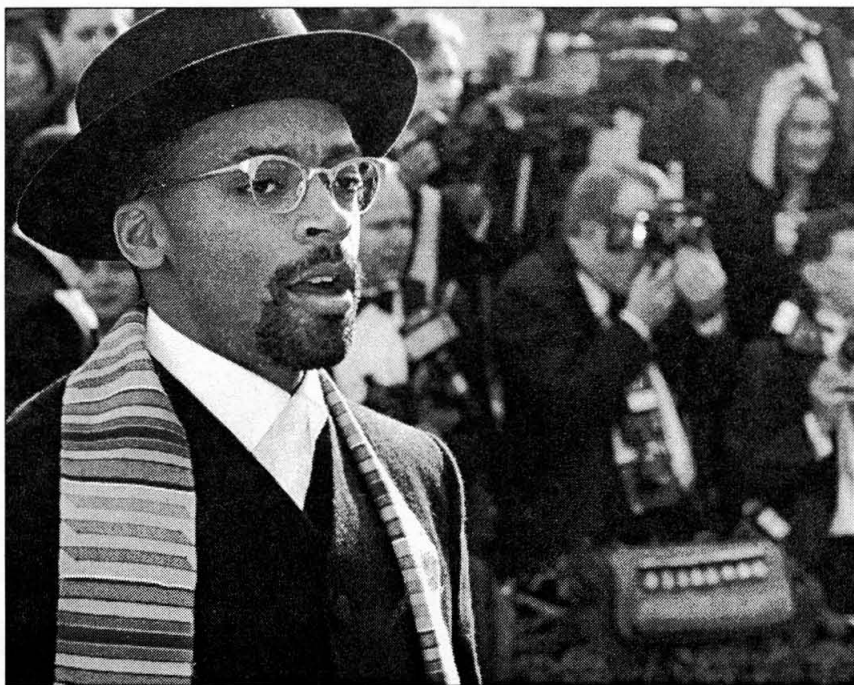
"It's a three-ring circus. Has our image really changed or are we using that to be a value in the market?" Molden said.

The most important aspect of the panel discussion was the problems with distribution. Many felt that getting unique and exciting stories to the big screen is difficult because Hollywood is only interested in making certain films.

Sacha Parisot knows a little bit about dealing with distribution. *Skin Deep*, his feature film debut, ran at this year's Chicago International Film Festival.

Parisot had several meetings with Hollywood executives about his film. They were only interested in big names and high concept stories. As a result, many balked at the opportunity to release the film.

"They called it a smart film, and distributors aren't interested in smart films," Parisot said. "If I had Denzel [Washington] in the movie, I would-



Associated Press

Writer/Director Spike Lee established himself as an African American filmmaker in the early '90s.

n't be talking to you right now."

By the 1990s, African-Americans were establishing themselves in the film community. Filmmakers like Spike Lee, John Singleton and Mario Van Peebles had carved out successful careers.

The industry, however, was still not interested in African-American independent films.

Ralph stressed the importance of deciphering between the two worlds in Tinseltown.

"In Hollywood, you make inde-

pendent films or move to the next level," she said. "Everybody has their own playground, and you have to know how they play ball in their playground."

Jackson was adamant about taking control of one's own career. He compared independent filmmaking to rappers trying to get a record deal.

"If Hollywood keeps closing doors, you've got to street hustle. You've got to go out there and get it done yourself."

Each panelist has taken different

steps to get more positive exposure to the black filmmaking community. Jackson and Molden both have production companies.

The Jamerican Film and Music Festival was created by Ralph. Parisot left his computer science career to direct feature films.

Moffitt was pleased with the event. "The discussion was fruitful," Moffitt said. "I would have liked to hear more about the variety of organizations out there, but overall it was a success."

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# Twisted Sister anthem inspired by Ah-nold



Associated Press

Arnold Schwarzenegger (left) shakes hands with Dee Snider (right) at political rally.

By Nekesa Mumbi Moody  
Associated Press

NEW YORK (AP)—Twisted Sister frontman Dee Snider, whose "We're Not Gonna Take It" was the anthem for Arnold Schwarzenegger's campaign, says the actor-turned-politician actually inspired that hit 1984 record.

The heavy-metal star only met the would-be California's governor elect for the first time on Sunday, when they appeared together at a rally. But Snider's been a fan for decades.

Twisted Sister's 1984 best-selling album, *Stay Hungry*, was inspired by a Schwarzenegger book Snider read in the early 1980s. Schwarzenegger also starred in a 1976 movie with the same title.

"It motivated me," Snider said Monday. "I dedicated the song on the

album to him."

After the album sold millions, the group sent Schwarzenegger a commemorative plaque.

So when Schwarzenegger's campaign contacted Snider for permission to use "We're Not Gonna Take It," Snider, who wrote the tune, didn't hesitate to say yes.

"I told them, 'I friggin love it,'" he said.

Snider was unfazed by the recent sexual misconduct charges swirling around Schwarzenegger.

"He was a movie star, for God's sake!" Snider said in a phone interview with The Associated Press, in between promotional stops for his new Halloween record, *Oculus Infernum*.

"The fact is, men are dogs," he said. "If we took all the dogs out of jobs of

importance, we'd have a lot of empty offices."

The *Terminator* actor, who is California's governor-elect, has been accused by more than a dozen women in incidents between the early 1970s until 2000.

Schwarzenegger has denied some incidents, but has admitted inappropriate behavior and has offered a general apology.

While Snider did not condone such behavior, he said it wasn't very surprising, especially for Hollywood.

He said that he ran into a Republican woman during a campaign stop with Schwarzenegger, and she told him: "In the '70s, if I wasn't groped, I was offended!"

Snider said Schwarzenegger remains an inspiration, and called the governor elect incredibly gracious.

# Author gallops toward setting sun

By Nicki Brouillette  
Staff Writer

What do you do after graduation? This is the very issue at the core of Tom Groneberg's first memoir *The Secret Life of Cowboys*. As you can probably surmise from the title, Groneberg did not take the route traveled by most English degree holders.

In this belated version of the traditional coming-of-age tale, Groneberg, after receiving his degree from the University of Illinois, picks up and heads west. His mind is filled with dreamy notions of the modern cowboy that he hopes to become: stoic, wise, practical, and above all, at peace with himself and the land.

Upon arriving in Colorado, he finds work guiding horseback tours, though it is not as glamorous as he expected.

"I learn about horses by shoveling manure into a wheelbarrow," he writes bitterly.

Disappointed, he flees back to the safety of college and briefly attends a graduate writing program in Montana. Again, he quickly ditched the program, but decides to stick it out with the state.

He convinces his new wife to move into a cabin without plumbing and is hired on at a local ranch. Soon enough, he wants his own property, his own cattle. In short, he wants to be his own boss.

However, as Groneberg states, "There is a saying, 'The only way to get a ranch is through the womb, the tomb, or the altar.'"

Apparently, he left out a fourth option: through one's parents.

Groneberg's mother and father ultimately drive down in their mobile home and purchase their son a large ranch, some cattle and the equipment needed to get things running.

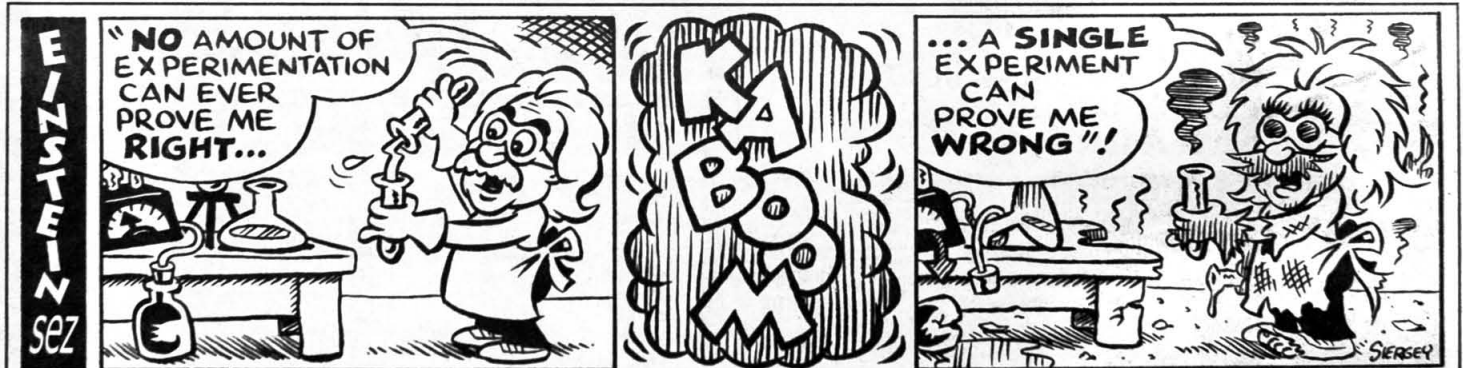
Underlying a plot that is seemingly lacking in conflict, sits the inner turmoil suffered by Groneberg as he tries to find his place in the world. Not quite a student and not quite a cowboy, Groneberg goes to great lengths in an attempt to prove himself. At one point, he decides to undertake the dangerous feat of attending saddle bronc training and finds himself to be the oldest and least experienced person present. He is thrown off the horse after one buck and shamefully heads home early.

The prose in this book is as simple and sparse as the landscape of Montana itself. On every page there is a poetic realization. About ranch life, he discovers, "Every day is a day and a half," and "It is a place that is held together by its distance from things"—words that correspond not just to the land, but to Groneberg himself.

The description of the day-to-day ranch routines sometimes detracts from any emotional involvement one might have in the story. There is little attention paid to the development of other characters. We know them not by face or gesture, but merely by the idioms Groneberg attributes to them. Still, these sayings are full of insight. One of Groneberg's bosses once tells him, "You are only as smart as your last wreck."

By this measure, Tom Groneberg may very well be considered a genius by the end of the book. Sometimes teetering on self-indulgence, this memoir is nothing if not heartfelt and sincere.

"The west is everything we want to be: It is our potential for love and success, it is possibility and imagination. And the fence that defines the boundaries contains us, keeps us from getting lost in all of that possibility, saves us from straying too far from ourselves."



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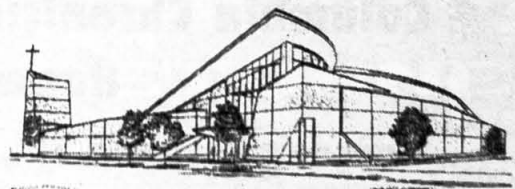
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Welcome Back!



# Columbia pair produce singular style

By Kat Gresey  
Assistant A & E Editor

A late '80s Ludwig drum kit loaded with stickers rocks the beat. An Ibanez semi-hollow Artstar backed by solid vocals controls the melody. Mix up The Clash and The Strokes, sprinkle it with some Hot Heat, add a dash of The Ramones, and you get The Its.

Started less than a year ago, The Its is a two-man band searching for a spot in an overpopulated music scene.

"There are a lot of bands coming at you," says a singer/guitarist Maciej Padowski. "It's kind of hard to separate yourself ... and to find the bands you want to play with."

And Padowski would know. He's been in numerous bands. He and drummer Pat Fraser came together after stints with other bands, many of which were dead ends.

Fraser recalls that people wouldn't come to his last band's concerts because of an argumentative singer. "The singer clashed," Fraser said, "and people wouldn't come because of [it] ... I said, 'forget it.'"

Padowski thought he could scrape up the pieces of his old band after his drummer left but decided against it. He said he wanted to get away from the slackers and weak musicians that often plagued his musical ventures and "start fresh."

The breakup coincided with Fraser's most recent musical miss.

The nine-year friends joined forces believing they had compatible musical talents.

They acquired a temporary bass player who was looking for gigs on

the side, settled on a name and began putting together songs.

Fraser, who has played drums for 12 years, drew on his experience with past bands to create a new musical style for The Its.

Wanting more personality in his music, he picked up the beat and intertwined different styles to come up with a tasty sound.

Fraser feels his efforts were confirmed at a recent show. "The guy running the show told me I play drums with my own style," he said.

For guitar and vocals, Padowski also avoided a "copy-cat" style.

"I think my overall style ...

comes from everyone I listen to subconsciously," he said.

Their efforts to produce something original are reflected on their four-song demo.

The lead track, "In Your Pocket," is catchy, quick and, as Fraser said, "There is no screaming out."

"I was inspired by a friend who was having problems with his girlfriend," Padowski said of writing the song in which he replicates a phone conversation his friend recorded. "It's me talking to myself."

The demo was recorded in what Fraser calls the "full on, entourage studio" in Padowski's basement. Using ProTools, they completed the job in less than two weeks.

Since then, new songs have been created, giving The Its a 10-song repertoire.

One of the more outrageous songs is "More, More, More," which the two simply refer to as the "dance song." What makes the song unique,



Photos courtesy of The Its

(Left to right) Columbia students Pat Fraser and Maciej Padowski fuse multiple rock influences in their band The Its.

according to Padowski, is the incredible climax at the end.

"Not too many dance songs do that kind of thing," he said.

Besides tossing tunes together, the duo is busy doing promo work and attending classes at Columbia.

A music production and business major, Padowski recognizes the fact that getting a band a record deal takes more than musical talent.

He and Fraser make sure fliers go up, their website is up to date and demos are delivered.

"Any way we can get our name out

there," said Fraser who's got the band's sticker stuck to his car. "We run it like a business, because we actually want to do something with it."

On a recent trip to California, they heavily promoted themselves. They passed out CDs on the street, talked to people and even got a friend to deliver a demo to Dreamworks.

But just like the melting pot of local bands out there, The Its need more time and money to get themselves where they want to be. They also need to get a full-time bassist.

One recent breakthrough for the band was getting their song "No Reply" played on WZZN-FM's (94.7) local music showcase.

They plan to perform shows throughout the year and hope to record a full-length album next summer.

Check out The Its Oct. 21 at 8:30 p.m. at Wise Fools Pub, 2270 N. Lincoln Ave. and on Oct. 23 at 8 p.m. at the Bottom Lounge, 3206 N. Wilton St. For more information visit [www.TheIts.com](http://www.TheIts.com).

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## House Theatre travels into Western frontier

By Dominick Basta  
Staff Writer

The talented members of House Theatre of Chicago are bustling with anticipation this afternoon. They're about to enter theater's latest frontier: the musical Western.

Cast and crew are enthused about the latest read-through of their next play, "San Valentino and the Melancholy Kid". It's the first of a three year rock 'n' roll trilogy that they hope will take the auspicious theater company to new heights.

"San Valentino", written by Nathan Allen, artistic director of the House Theatre of Chicago, 4344 N. Bell Ave., and directed by Dennis Watkins, is a sweet homage to the American Western told through a cast of colorful characters.

The play features interludes of tender country-trail rock, and an assortment of dark, mythic archetypes not seen since the days of Sergio Leone.

This cast reading of "San Valentino" offers everyone within the production a chance to give Allen feedback.

He encourages them to be a honest and open so that he can make any revisions necessary before the January opening.

Phillip C. Klapperich, 25, a Columbia graduate student in fiction writing and the executive director of the House, thinks "the story needs work, but is coming together nicely."

Allen fields questions from his cast and crew who inquire about character motivation and story development. Some of the cast want to know if the music-driven play should cut a few tunes.

Overall, Allen stays positive and hears all ideas with consideration and an open mind.

"I think we create a really safe environment for criticism," Allen said. "This kind of brainstorming and talk-

ing communication strengthens our connections to help solve any problems we might have."

"This is great. It's pretty strong," Allen said. "Everything's there and starting to just fall into place."

According to Allen, the play is the first part of a rock 'n' roll epic, "The Valentine Tragedy."

The second part, which is set in feudal Japan, will debut in 2005, with the final installment, delving into 1930s gangland Chicago, arriving in 2006.

The 18 members of the House Theatre are a tight-knit family. Over the past year, scads of praise have been heaped upon the ensemble, due to the theater's two hit plays, "The Terrible Tragedy of Peter Pan" and the largely successful "Death and Harry Houdini," which recently had its run extended through Nov. 1.

Allen, along with Klapperich, founded the House Theatre in 1999. He is pleased with the notoriety and press attention the little theater has garnered in the past year.

Both the Chicago Tribune and the Chicago Sun-Times heralded "Death" and earmarked the House Theatre as the "next big thing."

Other local publications named the House Theatre Company as the company to watch.

This may place too much pressure on the troupe and, especially, on Allen.

"It's weird because it seems like we're being watched very closely right now," Allen said. "It's great, but, I mean, most of us are about 25 years old. We still have a lot to learn, you know?"

"Death and Harry Houdini" runs Thursday through Sunday until Nov. 1. Tickets are \$15 and \$10 for students. "San Valentino and the Melancholy Kid" opens Jan. 15.

For more information, visit [www.thehousetheatre.com](http://www.thehousetheatre.com)

## Ludacris' latest fails to lure listeners

By Doris Dadayan  
A&E Editor

Bring on the fries, the baked beans, the biscuits, the fried chicken and beer.

With just one glance at the crispy, greasy, tasty-looking cover of *Chicken-N-Beer* (Def Jam Records), one could be fooled easily into thinking that there are some delicious beats and mouth-watering lyrics waiting to be heard.

But it seems as though the grease from the fried chicken got in the way of making a decent disc.

Atlanta's Ludacris is back again with the big hair, the sly grin, the nasty lyrics, the "F--- everyone" attitude and the no-respect-for-women approach.

But unlike his other three albums, *Word of Mouf*, *Back for the First Time*, and *Golden Grain*, his ability to put together some punchy, raunchy, catchy rhymes about anything and everything seems to have gotten lost somewhere in a scurried effort to put out a new album.

"Southern Fried Intro," the first track off the golden disc made to look like a menu order, is an average piece that plays into the theme of the disc.

With a few decent punch lines, the sound is pretty good, but the lyrics are far from anything special.

On "Blow it Out," Ludacris tries to take a few lame stabs at Fox's Bill O'Reilly over the Pepsi scandal, and raps about how "I'm the new phenomenon like white women with ass."

"Splash Waterfalls," "Hoes in my Room" (featuring Snoop Dogg), "Teamwork", and "P-Poppin" are all repetitions of the usual topic of women/freaky sex/ hoes shakin' their butts in the clubs/ ugly hoes in the hotel room/need to make room for better, hotter hoes.



Def Jam Records

Ludacris loses his usual lyrical creativity and a head bopping, addicting sound in this underproduced, uninteresting album.

In track number eight, "Screwed Up" (featuring Lil Flip), Ludacris raps about getting high and then going around acting like a fool. "We Got," track 16, (featuring Chingy), is a wannabe gangsta track where bullets and gunshots are the theme of the song.

The tone is supposed to be intimidating and serious, but the lyrics are boring, and the song is more hilarious than it is fearsome.

Just about the only song worth spending money on is track No. three, "Stand Up" (featuring Shawna). The beat and the bass are

addicting, and the lyrics are pretty juicy.

Ludacris' word-play comes on strong, and he proves that he does have what it takes to make a phat disc.

It seems as though Ludacris saved all of his talent and creativity for this one song in particular.

The ingredients needed to satisfy listeners' taste buds lack some major flavor in this unappetizing disc.

And not even a list of names like Snoop Dogg and Chingy can make this bland album sound any better.

Bottom Line: Send this dish back to the kitchen for some flavor.

### CD Review

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# HORROR SCOPE

Hey, it's a gruesome world out there, we're just trying to help you out.

For the week of: Oct. 20 - Oct. 26

**Aries** (March 21-April 19) As the god of war, you excel in tests of physical strength, and although you are powerful, your love life has not been looking so good lately. Dump your significant other this week before they dump you later this month.

**Taurus** (April 20-May 20) This week will be complete and total b----- for you. Well, you are a bull, aren't you?

**Gemini** (May 21-June 20) Now you—you are definitely sexy. And charming. And witty. People do a double take whenever you pass by. You will go on so many dates in the coming week that you will lose count.

**Cancer** (June 21-July 22) This week, you will constantly feel like a complete fool in everything you do. Oh, come on now, that's nothing new for you.

**Leo** (July 23-Aug. 22) Hmmm... not much can really be said about Leo that hasn't been said before. However, if you wish to begin planning a Halloween costume, please keep in mind that you're scary enough as it is. Thanks.

**Virgo** (Aug. 23-Sept. 22) You get along well with others, because you always try to see the good in everyone. So what the stars are really trying to say is that you're a moron with an IQ of a jalapeno pepper.

**Libra** (Sept. 23-Oct. 22) You will experience some unpleasant mood swings this week, as always.

**Scorpio** (Oct. 23-Nov. 21) So, you've tried and tried, and it just isn't working. This is a great week to just give it up already. I mean, who cares how much it will cost you both materialistically and emotionally?

**Sagittarius** (Nov. 22-Dec. 21) Your horoscope for this week is really quite similar to the one from last.

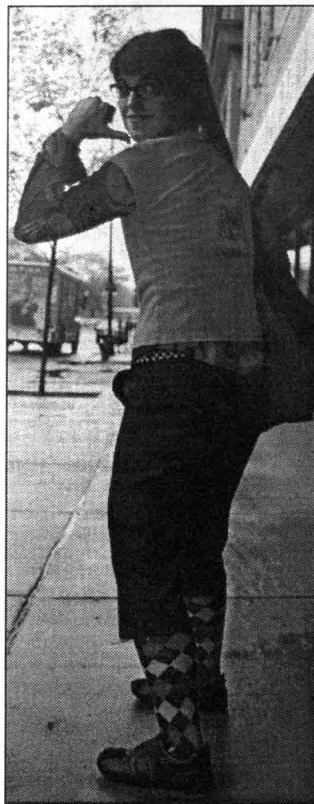
**Capricorn** (Dec. 22-Jan. 19) Please stop obsessing over the "one who got away." Move on with your sad life already.

**Aquarius** (Jan. 20-Feb. 18) You must ignore everything that people tell you this week. They're just trying to put evil thoughts into your innocent head. When they talk to you, just look up to the sky.

**Pisces** (Feb. 19-March 20) For God's sake, your paranoia needs to stop already. You are not being followed by the KGB! The CIA, maybe.

# Street Wear

Every week, the Chronicle brings you fashion from fellow Columbia students.

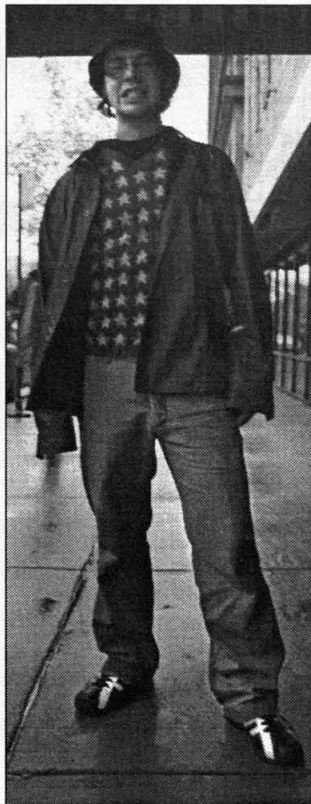


Name: Jen Messer

Age: 20

Major: Film

"There are two kinds of people: my kind of people and ass-----."



Name: Lance Curran

Age: 24

Major: Audio

"If you can't beat them, arrange to have them beaten."



Name: Latoya Robinson

Age: 19

Major: Music

"I like to be different. I dress however I feel."

Heather Morrison/Chronicle

## Under the influence:



By Matthew Jaster

## ● OBSERVATIONS ● OF AN ENTERTAINING WORLD

● And the lovable losing continues ...

● Game Seven: Blame it on the bullpen, the errors, the fan interference and the curse, but maybe the Cubbies just lost to a team that wanted it more.

● With a 25 cent increase, perhaps the CTA could build a staircase in the subway on the other side of the Harrison stop on the Red Line.

● South Loop Club: Wednesday afternoon dive bar or Friday night meat market?

● I swear to God I saw snowflakes yesterday.

● Happiness equals a good break-up story after a couple of beers.

● More energy: Red Bull or the Chronicle's Lisa Balde?

● I don't see what the big deal is about the Red I and Read Streek. I think their highly informative nooze sorces.

● Have you walked the never ending Harrison stop on the Red Line at seven o'clock in the morning? It's not pretty.

● With the Cubs down and out, what exactly is this city supposed to cheer about?

● Just curious, but is it Columbia Film School or Columbia College?

● I'll see any movie with Tim Robbins and Sean Penn in a heartbeat.

● The burning question: Does Financial Aid really exist? (Lord knows I haven't seen any.)

● How soon before we see a sequel to the California recall election?

## Quick Pics at the Movies



### Bat Country at its best in 'Las Vegas'

Your DVD collection should start right here. For years, filmmakers tried desperately to transform *Fear and Loathing in Las Vegas* into a Hollywood movie. Screenwriter after screenwriter attempted to bring Hunter S. Thompson's world to life with a big budget adaptation. It took the twisted mind of Terry Gilliam to finally get it done.

*Fear and Loathing in Las Vegas: The Criterion Collection* is not so much a film as an experience. The two-disc set offers more than any Thompson or Gilliam fan needs to satisfy their inner demons.

Before Captain Jack Sparrow in *Pirates of the Caribbean*, Johnny Depp graced us with his spastic performance of Hunter S. Thompson and his drug trip to sin city. Benicio Del Toro captured Dr. Gonzo with unnerving psychotic power. Two of the most versatile actors in the business, Depp and Del Toro were the perfect combination of menace and mayhem for the roles.

The real winner, however, is Gilliam, whose imagination and wit make the book come to life on the big screen. Gilliam puts the same artistic flair into *Fear and Loathing in Las Vegas* that he did in *Brazil*, *Time Bandits* and *12 Monkeys*.

*The Criterion Collection*, sure to amaze DVD enthusiasts with tons of supplement material, does a great job of showing the story behind the story. There are rare materials on Oscar Zeta Acosta, the inspiration for Dr. Gonzo, as well as a strange documentary from 1978 with Hunter S. Thompson himself.

With essays, audio commentaries and a photo gallery, the DVD is a must have for any film buff who wants to tear the movie apart scene by scene. Though it costs more than your average DVD, it's worth every penny. —Matthew Jaster



### Perfect cast carries 'Cruelty'

Those expecting a run-of-the-mill romantic comedy from the Coen brothers have never really appreciated a Coen brothers' film. Ethan and Joel have made a career surprising audiences with their dark, off-the-wall character sketches. *Intolerable Cruelty* stays on the same demented course as their previous films.

Miles Massey (George Clooney) is an egotistical attorney who cheats Marilyn Rextroth (Catherine Zeta-Jones) out of a hefty divorce settlement. Disgusted with his tactics, Rextroth devises a scheme to seek revenge on Massey for ruining her gold digging plans. In the middle of the cat and mouse game, the two actually start to fall in love.

The Coen brothers have created some of the most unique films in the last 20 years, including *Raising Arizona*, *Miller's Crossing*, *Fargo* and *The Big Lebowski*. *Intolerable Cruelty* focuses on the corruption surrounding high-profile marriages and the intense war games that go on between lawyers.

The chemistry between Clooney and Zeta-Jones is unmatched. These two play off each other with a certain amount of spunk and charisma that is missing from most romantic comedies. Billy Bob Thornton makes a wonderful appearance as a straight-shooting oil tycoon not afraid to express his feelings to the woman he loves. The big laughs, however, go to Wheezy Joe (Irwin Keyes), an asthmatic hit man with a certain amount of brain deficiency.

Contrary to the previews, this is as sick and twisted as the rest of their work. The Coen's know how to use Clooney and Thornton better than any other filmmakers. Zeta-Jones is the conniving black widow that brings it all together. Those hoping for another *When Harry Met Sally* will just have to wait. —Matthew Jaster

## Rating System:

☺ = Sic Pic

☹ = Just Worth The Trip

☹ = Icky Flick



## UIC grabs grant for Latino study

By Andrew Greiner  
Staff Writer

Postdoctoral scholars from University of Illinois at Chicago are soon going to invade Latino communities in Chicago.

Armed with clipboards and lecture series, they will be fighting the lack of serious studies done on the country's second largest Mexican and Puerto Rican population.

UIC is set to begin a study of Latino culture in Chicago, after receiving a \$325,000 three-year grant from the Rockefeller Foundation. The university is one of 21 international host sites funded by the New York-based foundation.

Frances Aparicio, the director of Latin American and Latino studies at UIC, wrote the grant proposal after teaching three years in the Chicago area. Aparicio said she is very excited about the study.

"I've been teaching Latino literature and culture for many years. I think I was out there in the trenches when the field didn't really exist," Aparicio said.

The grant will be broken into five fellowships over the next three years. A postdoctoral scholar will head each fellowship. UIC is assembling a panel to begin the search process for the fellows, Aparicio said.

"We would like to have a fellow that is involved in the Latin community," Aparicio said.

The first fellowship is slated for 2004 and will study Latino migration and the effects of transnationalism on the culture. Many Latinos living and working in Chicago still have strong ties to communities south of the border, Aparicio said.

"Not only are they going back physically, but they are also sending money and goods to communities that are for the most part poor. Some Michoacan immigrants have sent enough money to their region to erect a stadium and even to buy an ambulance," Aparicio said.

This study is projected to be important for Latinos in Chicago because, although there has been some work done to study these groups, there hasn't been any systematic research done on them, Aparicio said.

According to Aparicio, Chicago ranks second in the nation in Mexicans and Puerto Ricans. The 2002 U.S. Census estimated the total Latino population of Chicago at around 785,000 residents, or approximately 25 percent.

The majority of the Latino popula-

tion is Mexican, with about 15 percent of the population being of Puerto Rican decent, according to the U.S. Department of Justice.

The percentage of Latinos in the United States is on the rise. Between 1990 and 1998 the number of Latinos in the United States jumped by 35 percent. At the rate the Latino population is growing in this country, they will make up nearly 25 percent of the entire United States by the year 2050, according to a Department of Justice document.

According to a survey by the Department of Justice, more than 44 percent of those surveyed said they made less than \$20,000 per year, 45 percent said they did not graduate from high school and fewer than 10 percent said they had a college degree.

UIC's fellowships will benefit Chicago neighborhoods with dense Latino populations in many ways, according to Aparicio. One of the fellowships' specific goals is to gather enough data to affect legislation in the city, she said.

In 2005, two fellows will study the presence of Latinos on education, labor, the media and the church. The 2006 to 2007 phase comprises two fellows studying interaction between Latinos and other minority groups, UIC officials said.

All of the fellows will be active in the community. There are plans to have them split time in Mexico and other Latin American countries and the Chicago communities they are researching.

The fellows will also make presentations and host discussion groups within the communities.

"The idea is to hopefully create a larger intellectual group about these issues," Aparicio said.

An intellectual group is exactly what the Rockefeller Foundation wants to foster in order to help these communities in Chicago. The group is active in donating to research for poor and understudied people and regions.

The Rockefeller Foundation is a knowledge-based global foundation with a commitment to enhance the lives of underprivileged people all over the world, according to its mission statement.

"I guess, beyond the idea about producing more knowledge about the community is that that knowledge may be able to inform policy making both at the city level and state level. And that is very important to me," Aparicio said.

## Candlelight vigil sparks support

Domestic Violence Awareness month gets city-wide support



Andrew J. Scott/Chronicle

Dozens of South Loop residents showed up to support Domestic Violence Awareness month at a candlelight vigil on Michigan Avenue Oct. 16.

By Andrew Greiner  
Staff Writer

One out of every three women in the world will be a victim of domestic violence in their lifetime, according to Havilah Tower-Perkins from the National Coalition Against Domestic Violence.

October is Domestic Violence Awareness Month and scores of coalitions against abuse are working to bring the problem into public view.

"The goal of Domestic Violence Awareness Month is to let people know what a real crisis we have," Tower-Perkins said.

On Oct. 16, the South Loop community joined the effort to raise awareness about violence against women through a candlelight vigil outside the central domestic violence court, 1340 S. Michigan Ave.

A joint venture between the Chicago Police Department, the First District Domestic Violence Subcommittee and Children's Advocacy Clinic, the vigil featured speakers from the State Attorney's office, the Attorney General's office, and testimony from a former victim.

Each of the Police Department's 25 districts employs a domestic violence liaison, like Officer Jim Reedy, who works closely with advocacy groups and the subcommittee to combat domestic violence at the district level.

"I ... track cases, any cases that come through this district. Chicago Police Department has created a database for offenders. If a victim's name comes up more than once they go in the database. If an offender's name comes up more than once he is arrested quicker than normal," Reedy said.

The database and liaison are part of the harsher measures police enforce on multiple-offenders.

The Police Department also uses court advocacy groups made up of civilian volunteers to track multiple offender cases.

Another relatively new measure for the police is the ability to press

charges. In the past, the victim had to consent to prosecution of the offender, now the police can move forward without the victim's consent, said Reedy.

"It's evidentiary now. If we arrive on the scene and there is evidence of abuse we don't need for her to sign," Reedy said.

Ninety-five percent of all domestic violence offenders are men, according to the NCADV.

With these new approaches taken toward domestic violence cases, advocates say that awareness is still the most effective approach.

The annual Domestic Violence Awareness Month was initiated to link advocacy groups across the nation, to remember victims who lost their lives and most importantly to spread the word about the problem and give resources for surviving victims to find help, according to the national domestic violence advocacy group.

The local candlelight vigil is about awareness and exposure, Reedy said. Unfortunately, the current facility is too small to handle the high volume of domestic violence cases.

The court will move in approximately a year and a half to a West Loop location at 612 S. Clinton St.

The First District, which includes Columbia, handles about 1,000 domestic violence calls a year, according to First District Police.

"Up until a couple years ago—before our district was expanded—we had about twenty-five percent of the calls we have now. When we absorbed the housing projects the numbers skyrocketed," Reedy said.

## Grant Park *Continued from Back Page*

held—at Michigan Avenue and Balbo Drive—are examples of the rejuvenation plans in motion.

Trees are being planted to create the walls of the room, and a statue of Sir George Solti will be trucked down from the grounds of the Lincoln Park Conservatory.

O'Neill said he envisions concerts at noon and lunch hour traffic from Loop workers, students and residents visiting the area looking for an escape, even if it is only for a moment.

Such projects don't come without a price tag, and for this project it is an estimated \$200,000.

So, private fund-raising initiatives have been initiated to help pick up the tab. O'Neill said \$45,000 has been committed, but not solely for the music room project.

Additional funds are anticipated through strengthening the advisory council, a citizen governing body in all of the city's major parks, and putting together a conservation campaign to leverage more resources for Chicago's front yard.

Columbia is among the conservancy group's members.

The college has not been involved in fund-raising efforts to date, according to Dean Leonard Lehrer of the School of Fine and Performing Arts—the college's point person for the group. He said, administrators are too consumed with dealing with the school's budget woes to fund raise for outside projects.

However, he said the college is committed to leveraging support in other ways for now, like dreaming up innovative cultural projects to display in the park.

Lehrer said he and the conservancy leadership have tossed around ideas that are "unusual and [would] attract genuine attention," such as a kite design and flying project, and an inflatable fantasy animal display to float above the park.

He said these projects would be an imaginative way to connect innovation at the school with its natural surrounding.

But the college's role will be more than just fun and games, conservancy members hope.

Lobbying countless city officials, local civic association members and institutions through the group is

instrumental in raising visibility to earn private dollars.

And, the park district has agreed to match funds dollar for dollar for the music room project to transform the barren plot of land into more than the few flowerbeds that have been planted to court Michigan Avenue pedestrians.

Project by project, the park is coming together. However, there is still a lot of work to be done. At Roosevelt Road and Michigan Avenue, park space sits vacant. According to the park district it will cost an estimated \$100 million to refurbish it.

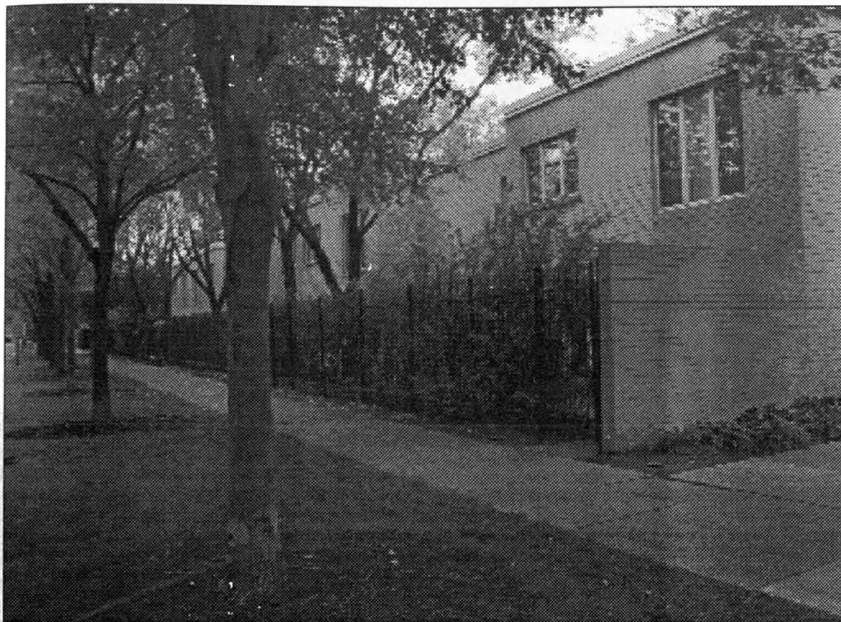
However, it is well-known that the park is a work in progress and the road ahead is exciting to people who have taken on the challenge to push for improvements.

Lehrer said he is enthusiastic about the changes underway. Visiting years ago from New York City when Grant Park "was somewhat of an urban embarrassment," is a thing of the past he said. "[Now] it talks very much about the pride of the city."



# City looks to landmark underground railroad site

○ Council to vote on historical marker on Dearborn Park corner



Heather Morrison/Chronicle

Generally unknown to passersby, the southwest corner of Ninth Street and South Plymouth Court used to be an underground railroad stop. It is currently under consideration for landmark status.

By Kwame Abasi Patterson  
Associate Editor

On Oct. 2, the Chicago Commission on Landmarks granted preliminary landmark status to the South Loop location once occupied by the 19th century abolitionists John and Mary Jones.

In 1845, Chicago's most famous and influential African-American citizens, John and Mary Jones lived on Edina Place, which is now the southwest corner of Ninth Street and South Plymouth Court.

The husband and wife used their farmhouse as a station within the Underground Railroad network for runaway slaves and abolitionist meetings, according to Pete Scales, communications director for the Chicago Department of Planning and

Development.

If the commission's consideration is passed by the City Council, a plaque will be put on the sidewalk or building that sits where the home used to stand.

Scales believes the site will be recommended by the city, but the CDPD and the commission must continue to do research on the home to make sure all information is correct.

"It's not that easy to study the authenticity of the Underground Railroad because it was so secretive," Scales said. "It's a different type of landmark study because there is no documentation to look into."

Currently the Jones' House is the only known "station" located near the Loop, according to the Chicago Historical Society. But Libby Mahoney, chief curator for CHS said Chicago is steeped in the history of the abolitionist movement.

"Chicago played a key role in helping slaves run from the south to northern states, Canada and western territories," Mahoney said. "The Jones' provided [slaves] with a midpoint, either they would stay here [Chicago] or keep moving."

CHS has been running the exhibit, "A House Divided," which features the Jones, for more than a decade. The city, however, has just recently considered making the house a landmark. Scales said every consideration takes years of study in order to be considered.

"I wouldn't say we took a long time. We knew Chicago had a part in the Underground Railroad but we had to do extensive research before we could move on it," Scales said.

Based on family tradition, the Jones' established their residence as a pit stop along the journey to freedom.

The station was successful because of the political and financial power the Jones' had within the city, according to Mahoney.

The Jones' moved as free blacks from the southern states to Chicago in 1845.

Their enterprise began when John Jones first opened a tailor shop on Clark Street between Randolph Street and Lake Street. Jones was the wealthiest African-American man in the United States, due in part to his successful career as a tailor.

He also helped found the Olivet Baptist Church, Chicago's second-oldest church, according to CHS. He

also donated land on Plymouth Court and Harrison Street to the city. Chicago later built a school on the land and named it in his honor.

Today, the school is Jones College Prep.

John also had a bevy of political accomplishments such as holding the position of Cook County Commissioner in 1871, making him the first African-American in the state to be elected to a county position.

During his tenure as commissioner, Jones created many antislavery and civil rights laws such as Illinois Black Codes. "Black Codes" were a system of long-term indentures, which is equivalent to slavery, according to the Illinois Historic Preservation Society.

Once the Jones House review is complete by the commission, its consideration will be presented and voted on by the City Council in the next few months, according to Scales.



Angela Caputo  
City Beat Editor

Domestic violence has been brought to the forefront of public activity this month through the annual Domestic Violence Awareness Month, aimed at raising visibility for the domestic crimes that are so prolific they affect every Chicago community.

In many ways, the awareness campaign seems to be working. According to the Chicago Police Department, 215,153 calls for domestic related violence were placed in 2002, an increase of 2 percent from 2001.

Advocates say that half the battle in ridding our society of this type of violence is getting victims to speak out. And more appear to be doing so.

Additionally, an increase in domestic violence sensitivity training among police officers and a larger financial pledge from the Illinois Attorney General are part of the public commitment to abating domestic violence that is gaining momentum.

Surprisingly, not everyone is on board. Many Chicagoans appear to still be gripped by a fear that contributes to the perpetuation of violence against women.

When the relocation of the court from the current South Loop location, 1340 S. Michigan Ave., to the upscale River North neighborhood, people lashed out and a public battle ensued.

The attempt to create a more up-to-date facility that can handle an increased number of cases and provide more privacy for victims, originally identified for the Helene Curtis building, 325 N. Wells St., was publicly shot down by frightened residents and business owners.

Public pressure from Not In My Backyard folks—or NIMBY—put a stop to the plan when they rejected the new site despite its unanimous approval by the Cook County Board of Commissioners in late May 2002.

Cajoling of county board members by Mayor Richard M. Daley, who seemingly went to

bat for NIMBY, was reportedly the tipping point for overturning the decision for the River North site.

This public brouhaha demonstrated that people are still paralyzed by fear of domestic violence. And if nonvictims are terrified to come out in support of the cause, how can those living with abuse be expected to leave their situations? Where will they turn to if they are already being publicly rejected?

Furthermore, here in the South Loop, police say that the fear of River North residents was unfounded. There is minimal crime that spills over into this community as a result of the courthouse's locale. A mere 0.5 percent of all crimes committed in the area annually are linked to the court, police say.

Victims of domestic violence have been hurt by the public refusal to stand behind them. But, they will not be the only victims in this case.

Taxpayers are also being squeezed as a result of public fear.

The new court, 612 S. Clinton St., will cost a reported \$22 million more to complete than the Helene Curtis building. And, construction time will be extended by at least eight months as well, according to local police.

You would think with an increased public commitment to help victims come forward, the public would overwhelmingly rule in favor of victims and survivors of one of the most widespread crimes committed in Chicago.

However, the jury seems to be out. And at a time when there is no time to waste.

In 2002 alone, there were 36 domestic violence homicides in Chicago. That's nearly three domestic violence homicides each month.

And a public refusal to confront those statistics will not make them go away, they will add to the number of women, sisters, moms and daughters lost.



Courtesy of Chicago Historical Society  
The site of Mary and John Jones' former home may be honored with a historical marker.

## OFF THE BLOTTER

◆ A 34-year-old Lisle, Ill., male was the victim of a strong-arm robbery with no weapon, Oct. 8 at 5:55 a.m. at 500 S. Michigan Ave. The victim was walking down the street when the offender, a 50-year-old male, asked him for a cigarette lighter. When the victim reached into his pocket, he was pushed against a wall. The offender then reached into the victim's pocket and stole his driver's license, ATM card and \$200. The offender is still at large.

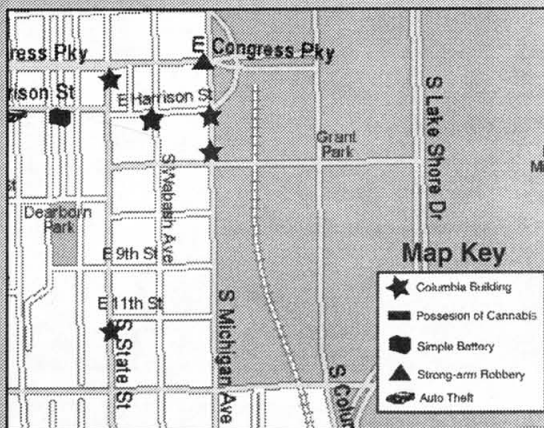
◆ A 22-year-old man of the 2700 block of South Kildare Avenue was taken into police custody Sept. 22 for possession of cannabis. The incident occurred at 10 p.m. on park district property at 501 S. Franklin St. He was charged with possession of less than 30 grams of marijuana.

◆ A simple battery occurred at 600 S. Dearborn St., Oct. 8, at 8:16 p.m. The incident occurred on the sidewalk in the Printers' Row neighborhood. A 39-year-old man was taken into custody in connection with the crime.

◆ A fire on Oct. 17 in the 3rd floor duct works of the Federal building at 536 S. Clark St. is

"under investigation," according to an official with the Chicago Fire Department. The 9 a.m. fire forced the evacuation of the 10-story structure and the cordoning off of some of the streets surrounding the South Loop building. The fire was extinguished at 9:27 a.m. after fire officials searched the entire building, the official said.

—Compiled by Angela Caputo,



Ashleigh Pacetti/Chronicle



# City focuses on Grant Park rehab

○ Price tag for renovations total \$200,000

By **Angela Caputo**  
City Beat Editor

On a warm fall morning, butterflies dance through the air, creating a stir in the otherwise still sanctuary of Chicago's grand park. Stretching along the lakefront between Randolph Street and Roosevelt Road, Grant Park offers a sense of serenity that can be hard to come by in downtown living.

The reality of the hustle and bustle of city life is impossible to ignore, cars jockey to the head of the pack, crisscrossing lanes, and speeding their way down Michigan Avenue.

While people in their cars trek off hurriedly to their destination, others in the park look on defiantly, faces reading, "what's the rush?" Lazily draped across benches, people relax or sleep, taking in a moment to themselves. This, says Grant Park Advisory Council President Bob O'Neill, is the beauty of what one of the city's largest lakefront parks has to offer.

Grant Park wasn't always the beacon of beauty and prosperity that it is today. O'Neill, one of the park's current lead advocates, said that 20 years ago, "What was in this park was horrifying."

Lanterns had no shades, and birds claimed them to nest in. Trash was strewn everywhere and plots of land lay barren, awaiting the horticulture that now fills the landscapes.

After countless walks through the park, O'Neill decided that someone needed to take charge as a full-time advocate for the crumbling park and that's when the former lawyer quit his

day job and filled the role himself.

Since he took on the job, he says he realized that it was "much more work than a full-time job."

Many park advocates say his efforts are paying off.

One of the greatest challenges, though, has been to pull people in to a park that District Forrester Brian Williquette said, "Most people are commuting through ... [but] the real beauty is walking through it." Williquette is a former operations supervisor of the park.

An ambitious campaign of planting new trees, flowers and shrubbery has sparked more public interest and pride in the park.

A higher caliber of groundskeepers employed by the park district has made tremendous improvements, many agree. Grant Park has recently won international gardening awards.

"Twenty years ago, when I started working on the park, they didn't even know anything about landscaping," O'Neill said.

Re-energizing the park through arts and culture must also be a cornerstone in the master plan for the park to draw more people in, say Grant Park advocates.

"The idea is to create that balance of culture, nature and beauty," O'Neill said these elements are essential to making the park a destination place.

Ventures like the "music room" project at Michigan Avenue and Jackson Street, that will mirror the area where the dancing at the park is

See **Grant Park**, Page 34

## Fire erupts in downtown high-rise



Andrew J. Scott/Chronicle

An Oct. 17 blaze ripped through the 12th floor of the Cook County Administration Building, 69 W. Washington St., claiming the life of at least three victims, according to reports at press time.

Chicago Fire Department Commissioner James Joyce said the fire began around 5 p.m. in a storage facility for the Illinois Secretary of State. There were several victims with serious to critical injuries from smoke inhalation, according to a statement made by Joyce at the scene.

Building employees who talked to the Chronicle said they initially didn't realize the building was on fire.

—Kwame Abasi Patterson

## CTA plans to bump fares to \$1.75 in 2004

○ Transit officials say UPASS program will not be affected by hike

By **Scotty Carlson**  
Staff Writer

Students can rest assured at least for the current school year, that UPASS cardholders will not be affected by a proposed Chicago Transit Authority fare hike that aims to plug a hole in the mass transit agency's 2004 budget.

"The UPASS is an independent program outside of the regular fare-based cards the CTA uses, so there will be no impact on the UPASS by the fare increase," said Jeff Wilson, project coordinator at the CTA, said.

Twenty-seven Chicago-area colleges currently participate in the CTA's UPASS program, including Columbia and Roosevelt and DePaul universities.

The UPASS guarantees full-time students unlimited rides on any CTA train or bus during an academic semester or term. Students pay for the pass through their school's tuition, where the passes have been purchased in blocks.

Many students commute to their Chicago campuses using the CTA's transit system, and plenty have since described themselves as being "relieved" to find their UPASS costs would probably not be changing.

"I've already used about \$30 worth of train fares with my UPASS in the first three weeks of school, so I'm pretty relieved," said Tom Heaney, a freshman at Columbia. "But even if I didn't have the UPASS, I'd still be paying less to ride [the trains] here with the fare hike than I would when I lived in New York."

The budget proposal, unveiled Oct. 9, has drawn some concern from citizens and even Chicago Mayor Richard M. Daley for suggesting a 10-cent to 20-cent increase in the standard transportation fare. CTA officials say the increase is necessary to compensate for decreased ridership and less public funding than in years past.

The proposed fare hike would take effect Jan. 1, 2004, according to transportation authorities.

Among the other recommendations presented by CTA President Frank Kruesi to offset the general fare increase is to decrease transfer fares by a nickel—from 30 to 25 cents—and remove the 25-cent surcharge on express bus routes.

The budget proposal also allocates money for capital improvements for the mass transit system. Money for the CTA to relocate to new headquarters, repairing and replacing the CTA's escalator systems and the purchase of 2,500 new fare boxes for its bus fleet are among the newly budgeted items.

The CTA did not note whether the price increase would ultimately affect students in their other uses of the transit system. However, according to the organization, about 40 percent of all

riders should expect to regularly spend an extra quarter on their CTA trip. Another 37 percent will instead see only a 10-20 cent increase in their fares.

The \$936.6 million proposal, presented to the public by Kruesi, cited the weakened state of the country's economy as the cause to the end of a five-year growth in the number of people regularly using public transportation. According to the CTA, the sag in riders accounted for a revenue smaller than expected, \$30.9 million smaller, to be exact.

"As resourceful as we have been, our efforts have not been able to keep pace with the sluggish economy and we are forced to face some difficult financial decisions," Kruesi said in a statement released by the CTA Oct. 9.

To make matters worse, the CTA was informed at the start of the budget process last August that the total operating cost fell \$88 million short for the 2004 budget. After implementing "cost control measures" and beginning the disposal of 400 positions throughout the coming year, the company was able to reduce the budget gap to \$30 million.

The 25-cent increase is the first tentative fare hike since 1991. The proposal has been the center of controversy since Kruesi told the Chicago Tribune about the plan's 25-cent hike earlier this month.



Andrew J. Scott/Chronicle

Colorful gardens are one of many improvements officials are making to 're-energize' sections of Chicago's Grant Park.